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DOCTOR WHO

IN-VISION

KINDA

THE MAKING OF A TELEVISION DRAMA SERIES

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Sanders, Commander A.A.

Commander Sanders is a veteran of countless expeditions and planetary missions, all carried out successfully and efficiently. He is a no-nonsense sort of man, who does not tolerate fools lightly. Sanders is a strict disciplinarian and likes to do everything by the book. When he chooses to, he gives the impression that he knows the instruction manuals inside out. He dominates the younger officers in his division, and has instilled in them a certain amount of fear, to a point where his command style has been described as harsh and brash. However there are some reports that he has recently begun to let his tight standards slip.

Sanders' career has been quite uneventful considering the number of planetfalls he has made. He has successfully dealt with all hostile actions by natives and always received good reports from commanding officers during his early years with the Corps. His handling of the T'rel hostage situation earned him the Corps' highest award and a personnel meeting with the Presidior. Also of note was his decision to colonise Q46, despite resistance from his science officer. This world has since proved to be unusually rich in essential minerals, to a degree which suggests falsification of reports on the part of that science officer.

He is now approaching the end of his distinguished military career, and is only a few months away from retirement. Mess banter suggests that Sanders has started to go soft and that his mind is concentrating on his retirement, which he is considering spending on the least populous continent of the home world in preference to the spell in Cadet training usual for command officers.

In spite of these reports, I have no hesitation in recommending Sanders as the leader of the expedition to planet S14, where his command style will be useful in dealing with any problems that might occur.

Stone, Officer Duggert

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commendation for ac
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lions led by donkeys.

Connections to
knowledge of the ma
highly disciplined.

100% success o
high expectations on

Hindle, Lt. Rickart (SR Security).

Hindle is a promising young man with very few survey missions under his belt. He tends to come across as an insecure officer, eager to please his superiors, and is something of a loner, shying away from the company of others and avoiding the officer's mess. His position as a Security officer is ideal, as he seems to have a natural distrust of people with whom he is unfamiliar, and he is always nervous and edgy around others. It is the combined opinion of the Corps psychiatrists that this is an elaborate front which Hindle uses to mislead strangers and potential enemies into revealing themselves.

On his previous missions he has always shown a healthy degree of suspicion when dealing with primitives and this proved very useful when the hostiles on planet R37 launched a surprise attack on his survey team. His solution to the assault was simple and the subsequent extermination of all local hostiles earned him a commendation from his commanding officer.

There is only one very slight worry concerning Security Officer Hindle; despite the fact that he has only been assigned to a handful of survey missions, he has started to show the first signs of pathological xenophobia. Our doctors have assured us that there is no cause for alarm and, in fact, this should even heighten Hindle's efficiency as a Security officer. This extra suspicion, coupled with his natural distrust of primitives, will enable him to question and distrust everyone and everything even more thoroughly than before.

When these attributes are considered alongside the personal recommendation of Commanding General Alamagordo Hindle, I have no choice but to recommend Hindle whole-heartedly for all varieties of planetary mission.

Roberts, Lieutenant Alick

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Todd, Doctor Evan.

Todd is well respected within the scientific community, and has led an undistinguished career within the Corps. She has taken part in many planetary surveys and exhibits an excellent scientific knowledge.

She has however published controversial papers on the supposed sentience of several primitive ILFs encountered by the Corps. These reports have been largely ignored, as they would suggest that the Corps has been responsible for the extermination of several sentient indigenous populations. Detailed questioning of the Commanders and Security Officers assigned to these expeditions have produced no evidence to support this outrageous suggestion, and Todd has been warned not to repeat such behaviour unless she can produce indisputable evidence of the primitives' civilisation.

Doctor Todd was not placated by the Corps' new policy of retaining specimens as examples of primitive races, and has even threatened to hand in her resignation on several occasions in protest at the Corps' handling of planetary surveys. That she has not done so, however, indicates that she has accepted the wisdom of the Corps' methods, and realised her mistake in protesting. It is this fact that enables me to consider her for the survey of S14.

As a result of the aforementioned events, Doctor Todd has been subject to several disciplinary hearings, and received several demerits as indicated in her detailed personnel file. The Corps' decision to retain her services depends entirely on her extensive scientific knowledge and unsurpassed efficency on such surveys. So long as this performance is maintained, given the lax discipline endemic within the scientific division, she remains the best candidate to conduct the survey of planet S14.

Planetary Survey — Planet Designated 'S14'.

Early last year a class one planetary survey drone was dispatched to the planet S14 to conduct a standard survey mission within a two mile radius. Information was returned regarding soil, water and mineral content, and concerning indigenous life forms.

Gravity is .98 of standard; atmospheric make-up well within colonisation ranges, with no dangerous gases apparent. Temperature remained constant within a 5° range through the probe's operational life (Two planetary seasons). The drone's orbital scan showed a lush, jungle world whose land masses were entirely covered with dense foliage which appears to flower in sequence. The diversity of the vegetation prevented the drone from collecting a truly representative sample, but the selected choices provided some results which have proven of interest to the Corps' psychomanipulation division.

When the drone attempted to take a soil sample it discovered that the thin top soil covered a layer of hard flat rock which prevented further examination. On the second day of its survey the drone encountered a strange glass structure apparently formed from natural plastics decorating one of the jungle's many trees. It was whilst studying this structure that it encountered the planet's only indigenous population.

The drone's scan had previously indicated a surprising lack of animal life; there are no mammals, insects or birds, beyond the local primitives. These are humanoid in appearance, possessing two arms and legs in a disturbing parody of our own form. But they show no signs of sentience, lacking even rudimentary speech. They also ignored the presence of the drone when it carried out a detailed scan of one of their number. This action leads us to believe that the ILF are entirely non-hostile and will pose no threat to any survey team.

It is therefore the committee's preliminary recommendation, subject to routine confirmation by the survey of Commander Sanders, that planet S14 is eminently suitable for colonisation. It is unfortunate for the natives that the benevolent climate has inhibited the natural evolutionary pressures and retarded their development, but as a people who have been forced to progress beyond such a primitive state it is clearly our duty to make productive use of a planet with such great potential.

IT WASN'T THE SAME DREAM. Almost every day for the past few weeks she had sat at the wind chimes and remembered the snow in the far-northern lands where she had grown up as a young girl. And there, lying dormant in the snow was a snake, still and harmless. But slowly and with increasing speed, the snow around the snake's prone form was melting. Suddenly, the writhing snake would rear its head from off the ground and spit at her. In her dream, she had taken her staff and tossed the snake further on into the snow, freezing it once more, and when she woke, she would shake her head knowing that it would take something more than her simple staff to defeat what lay ahead.

Karuna sat by her side at the wind chimes, watchful for signs of distress on Panna's face and partly sharing her dream. Quietly, for her mother, her mentor, her self had entered the dreaming, she took the small skeletal hand in her own and waited.

In her dreams, Panna could see with her eyes again. But that wasn't worth a damn here. The darkness was almost total, but bizarrely her hand was fantastically white, almost glowing. Where did the light come from? What seemed like forever ago, she had been warned of the Dark Places of the Inside, and now here she was... but sharing the dream, so the dreaming would be safe. Oh, the wheel was turning much too fast, she thought. She was a blind old woman — would she have the strength for the battle ahead? Lost in herself, in the darkness, she failed to notice the sudden appearance of three people until one of them spoke:

"So what have we here?" A female, sibilant voice.

Panna turned around.

"A subject perhaps, my queen?"

Two of them, a man and a woman, sat on red and golden thrones wearing elaborate clothes of which Panna had never seen the like. Their hair was elaborate and their faces, like their clothes, were bleached out by the strange light. Behind them, a second male with cropped black hair cartwheeled around them, laughing slowly to himself, ignoring Panna.

"Who are you?" she demanded.

The king and queen turned to each other, putting on faces of mock surprise and indignation.

"Don't you know? said the queen, leaning forward and peering towards Panna.

"Oh, how boring. An ignorant savage." added the king. "I had hoped for a little more entertainment."

"Perhaps, then, we should continue our game?"

The king smiled, turning to the queen. "Exactly what I was thinking."

And impossibly, they receded into the distance and were gone.

The trickster halted his cartwheels and jumped up in front of Panna, staring wordlessly at her. Panna returned the stare and saw her fear reflected by the black, soul-less eyes. The knave cocked his head to one side and laughed. "You have protection, old woman. Very wise. It wouldn't do to come here without it."

He reached out his right hand and grabbed Panna's right, squeezing it tight until Panna screamed out in pain and fell to her knees, her staff clattering down to her side.

"I could give you everything your heart desired, old woman. I could make all your dreams come true."

Panna glanced at the hand that pinned her down. There, running down his arm, like a scar that would never heal, was the mark of the

"*Mara*."

She felt as if she'd been physically thrown from the dream, and it took her a moment to regain her bearings. The soothing chimes, the birds singing in the trees, and Karuna's hand holding her own.

"The Dreaming is now forbidden." she commanded. "It is too dangerous."

Karuna helped the blind woman to her feet. "Is it time?"

"No, not quite yet, but the wheel turns faster and faster, my child. The arrival of the not-We has somehow helped the Mara quicken its return. They must learn the ways of the Kinda. Fetch the Box."

"Damn this thing!"

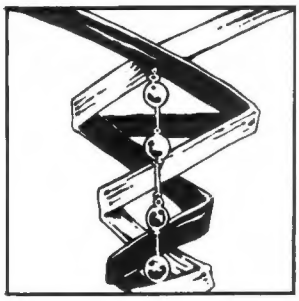
Why did he have to go out int he ruddy TSS? That bloody Sanders knew he couldn't operate it well. *A bit of experience in the real world will see you right, my boy.* The two-month intensive training simply hadn't paid off and there were just too many distractions on S14 for him to concentrate properly. He stalled the machine again. "Damn this thing!"

Re-setting the controls he looked up and out of the TSS and saw two women facing him, the girl smiling and beckoning him closer. The ILF were friendly enough, thought Stone, but there was no way he was going to fall for any stunt they might pull. Anyway, if Hindle found out, he'd have a fit. He stayed resolutely in the suit and managed to inch it forwards. The girl moved a few steps forward too, holding out a small rectangular box with a hinged lid. Stone returned her smile as he took the box in the arms of the machine.

"Go on," she smiled, "open it."

Nyssa looked across the TARDIS console at the Doctor, her vision blurring, greying at the edges. She felt a weight in her mind and suddenly she sank to the floor, her body like lead. Later, she would remember seeing her friends gather round her as she passed out, but she would never recall the red-burning pair of snake-eyes that had gazed into her mind.

Neil Corry



ORIGINS:

When, in 1983, the National Film Archive applied to the BBC for a video tape copy of a **Doctor Who** serial to retain as an example of the series at its best, the story they chose was KINDA.

Although dwarfed by the later success of EARTHSHOCK, KINDA was the epitome of everything Script-Editor Christopher Bidmead had worked so hard to achieve on the show; a moral parable to stretch the imagination of its audience by the extrapolation and visualisation of ideas derived from the presentation of a complex socio-political allegory. It was unquestionably his goal of intelligent science-fiction, but its often troubled passage through production proved there exists a gap between author creativity and drama-series execution which is not always smoothly filled to the satisfaction of both sides.

Like Douglas Adams, Christopher Bailey was a graduate in English of St. Johns College, Cambridge, with a fascination for science-fiction as a narrative medium. Unlike his more celebrated predecessor, Bailey was not a humorist, nor a fan of the gadgetry school of science fiction. To him the tenets and trappings of the genre were not there, in his words, "to be sneered at", as he believed Adams had done with **The Hitch Hiker's Guide to the Galaxy**. Rather he viewed science-fiction as the ideal means by which to present conjectural notions and ideas bound up in sophisticated concepts.

Bailey's inspiration, which he first submitted to the **Doctor Who** office as an outline called THE KINDA in 1980, was Ursula Le Guin's 1972 novel, *The Word for World is Forest*. The basis of this story is a the arrival of a high-tech military expedition on a peaceful forest world. The early perception of the invaders as sophisticated and the tribesmen as primitive is quickly overturned as it becomes apparent that the latter are a far higher culture with a powerful relationship between their dreams and the shape of reality.

A practising Buddhist, Bailey interwove this theme with his beliefs to conceive a forest world, Deva Loka, where the indigenous population, the Kinda, has attained the Buddhist ideal of Paradise. They have stopped the Wheel of Life and secured themselves inside its circle, impervious to the darker erosions threatened by those forces that would start the Wheel turning again. Thus they are impregnable from harm, even from the violent, discordant presence of their unworldly military invaders.

The key twist of Bailey's submission was that the Doctor himself is ultimately shown as the element which tips over this balance. His wanderlust brings Tegan to Deva Loka, a young woman so plagued with self-doubts and insecurities that she is easy prey for the temptations offered by the dark force, the Mara, which is permanently seeking entry into the "real" world.

Bailey was commissioned to expand his ideas into a full story breakdown in late summer 1980, after Christopher Bidmead had explained to him the requirement for two companions instead of one, but before the news broke that Tom Baker would not be playing the Doctor beyond Season 18.

As the breakdown came through, together with requested examples of dialogue, two things became apparent. Firstly, THE KINDA would be a very wordy story with little, if any, in the way of action. Secondly it had no real, tangible villains in it. The enemy, as such, were the temptations and moral descents succumbed to by the various characters in the story.

Nevertheless, Bidmead was keen to see a story of this calibre done in **Doctor Who**, particularly as he wanted one serial for each companion where they would take centre-stage throughout the drama. THE KINDA was ideal as a vehicle for Tegan.

Rehearsal scripts were commissioned in early Autumn 1980, before John Nathan-Turner's decision to add another companion, Nyssa, into the line-up. Shortly after this time Bidmead began to get bogged down with script problems on the remainder of Season 18 — problems that would extend right through to his departure as the show's Script-Editor. It is understood the main impetus of his discussions with Christopher Bailey was in getting the author to rework his material to make the Mara more of a recognisable villain that could be defeated by some visually dramatic means.

SCRIPT:

The development of the KINDA rehearsal scripts was a long and drawn out process, with accounts varying as to how much input was applied by the three Script-Editors who over-saw their compilation. Bidmead was certainly the mainstay behind the first two episodes finally making the printed page, although even here a lot of changes were made along the route.

With Tom Baker originally in mind, modifications had to be made for Davison's characterisation to make the Doctor appear less of an all-knowing, all-wise 'sage' figure, as Bailey had wanted his stance to be. Also there were criticisms that there was too little for the Doctor to do in the story. For the greater amount of time he was reduced almost to the role of bystander to

The Missing Piece

SINCE the TARDIS crew first changed in 1964, it's been rare for a story to star the characters for which it was originally envisaged: as Philip Martin recalls, *Vengeance on Varos* was initially written for the fifth Doctor, Nyssa and Tegan. Yet KINDA remains unique in allowing this to show onscreen, by omitting a companion altogether.

There are at base two plotlines essential to any **Doctor Who** story: one for the villain, and one for the Doctor. The former will reveal the villain's plan as the elements essential to his scheme are slowly put in place; meanwhile, the Doctor will slowly learn about his surroundings until he's able to understand and thwart the villain's venture. Running alongside these central plots will be any number of sub-plots concerning rebels, henchmen, traitors and officials, which act as branches between the two: carrying information and developments between them as the Doctor makes deductions and the villain sets traps to distract him. And a spare companion can easily spend an episode or two running up and down corridors with any of these groups (as Turlough does in RESURRECTION OF THE DALEKS and Jamie does in THE UNDERWATER MENACE).

KINDA, in contrast, has an unusully linear plot structure, in which two central plots run almost entirely parallel, provoked by the same events but intersecting only vaguely even at the conclusion. One concerns the Mara's infiltration of the Kinda, the other Hindle's paranoia; aside from Sanders' brief venture into the jungle, only the Doctor and Todd connect the two. Initially, the scenes at the TARDIS are intercut with those introducing the Expeditionary Force; as Tegan falls asleep and enters the Dark Places of the Inside, the Doctor and Adric are herded back to the Dome to meet Hindle and his colleagues. From this point on, the Mara's seduction of Tegan and Aris in turn is intermixed with Todd and the Doctor's attempts to cope with Hindle, until they escape from the Dome in part three.

At this point, the characters are re-aligned; Adric's experiences in the Dome now alternate with the Doctor and Todd's exploration of the forest, while Tegan sleeps undisturbed until the Doctor wakes her in part four. The two plots threaten to converge as Aris leads his attack on the Dome, but this attack is cut short by Adric's appearance, and only the use of mirrors links the two denouements.

In the context of the script this doesn't matter, as both plots are provoked by the arrival on Deva Loka of the two groups of visitors; Hindle's breakdown is triggered by his fear of the jungle outside and the presence of the Doctor, just as the taking of hostages and the arrival of Tegan allow the Mara a route into Aris' mind. But the absence of the usual linking spurs between the plots made it difficult to write in an extra companion without unbalancing the plot.

The childish world of make-believe created by Hindle and Sanders in the later episodes would have been threatened had any companion been present but the troubled adolescent Adric; and while Nyssa could have accompanied the Doctor on his exploration of the forest, it is the instinctive empathy of this stranger for the already 'unreliable' Todd that helps to trigger Hindle's paranoia in the early episodes. Hence one companion had to be omitted.

That it should be the newcomer was entirely natural, but Nyssa could have taken Tegan's role more easily than one might imagine. It's been suggested that the rational and well balanced Nyssa could have no place in a tale of mental instability, but this is twenty-twenty hindsight, informed by the portrayal of the character in later serials. In the light of recents events, it's astonishing that Nyssa's not on the verge of a nervous breakdown; over the space of a week she's been thrown from a perfect world into a universe of deceit and destruction where nothing can be relied upon; everyone she's ever met (aside from her companions and the guards at the Pharos Project) is dead, even down to the android crew of the Urbankan ship who, as she remarks in FOUR TO DOOMSDAY, were killed during their recreation. The Mara could certainly have tapped wells of guilt and uncertainty within her, playing with her perceptions of reality, and even the aspect of sexual repression played down in rehearsal is if anything more suited to Nyssa than to Tegan, considering their backgrounds (in addition Nyssa, like the Kinda, is telepathic, and therefore more naturally at risk if she dreams alone).

It's unlikely though that this possibility was even considered, as the decision on any rewrites in the hands of incoming script-editor Eric Saward, who saw little potential in the character and was to treat her throughout as the stable and rational character described earlier.

On a more philosophical level however there was also good reason to omit Nyssa; she would have fitted too well on Deva Loka, having grown up on a world caught in a similarly cyclical existence. Traken, like Deva Loka, is a garden paradise which faces a moment where the forces of evil may strike once in a milennia. When this moment comes the planet's leader dies (in both cases at the end of the third episode), passing their powers and experience onto their successor, having first given the Doctor an insight into the situation. A further similarity between the two stories emerges once one recalls that Aris is one of Karuna's fathers; in both cases the serpent in the garden uses familial love to gain a hold upon its agent (Aris through his missing brother, Kassia through her husband), and in both cases that agent is the (step)-parent of the young woman who aids the Doctor.

Similarly, the Doctor himself has recently experienced rebirth through death, a rebirth triggered by the Watcher, who (the novelisation of LOGOPOLIS tells us) carries within his mind a clock whose hands are closing on 'the great vertical of midnight'. And the Alzarians, through their unending cycle of repairs have put a stop to progress — but who is to say how many times before the Marshmen have entered the Starliner, destroying its crew only to become pseudo-Terradonians themselves. In fact, considering the communal telepathy and dislike for outsiders the Marsh Leader expresses in the novel of FULL CIRCLE, it's tempting to suggest that the Mara might have had an influence on the Marshmen.

The idea of holding such a cycle in check is common throughout Christopher Bidmead's time on the series: the great Vampire holds its peasant serfs in a STATE OF DECAY which has arrested the development of their society, and the Logopolitans have managed to put an end to the cycle of expansion and collapse inherent to the universe.

Ironically, such an idea had also appeared in a recent piece of BBC telefantasy which *did* star Sarah Sutton, Brian Hayles' 1978 serial **The Moon Stallion.** "An end and a beginning. Man reaches out to the stars and, destroying his roots, turns the Wheel of Being full circle to complete his own destruction" Michael Kilgarrif's Merlin tells her character in a vision of future and past reminiscent of that seen in KINDA. But if the concepts underlying Christopher Bailey's serial are not as new to either DOCTOR WHO or telefantasy as they might at first appear, then their presentation in that story remains unique.

the unfolding of events, instead of taking his traditionally pro-active role. At one point Bailey was accused by Director Peter Grimwade of attempting to write his own 'Play for Today' where the Doctor need not be included at all...

Tegan's role also underwent several revisions as it was felt there was too much overt eroticism in her character whilst in the power of the Mara. The phallic symbolism of the snake was also an area for pruning. Another sequence, reportedly in an early draft of the scripts, had Hindle thrashing Adric with a a cane for disobeying his instructions.

By the time Eric Saward came to work on the scripts with Bailey in April 1981, there was still a lot to do. Due to Bailey's relative inexperience in writing for television, it was decided fairly early on not to go for a full re-write of the story to include material for Nyssa. By removing her from all but two short scenes it enabled the Production Office to negotiate only a 22-episode contract for Season 19 with Sarah Sutton (plus a single payment for her one day in the studio for KINDA), and a saving in copyright payments to her character's creator, Johnny Byrne.

Given the re-write of the final TARDIS scene in FOUR TO DOOMSDAY, which presages Nyssa's state of exhaustion through her collapse at the end of the story, it is probable this work-around to remove Nyssa from KINDA was devised by Antony Root.

By all accounts Eric Saward and Christopher Bailey got on very well together, but as Saward took up the Script-Editor's reigns in April 1981 he found there was still a lot to do on the story. Episodes one and two existed as scripts, but three and four were a long way short of ready. Saward's main reservations with what had been written so far were that Bailey had not grasped the need to make his story 'pacey' enough, with action injected to counterbalance the dialogue. Also he had failed to understand the abiding need for cliff-hangers at the end of each episode. With the Director due to join the project in under a month, the two men launched into an intensive period of consultation and writing to pull together a workable story with a dramatic climax.

One little showpiece reflecting their collaboration was the short scene where Tegan encounters two figures playing draughts in her dream-world: referred to in the script as 'The Wherever'. Parallelling the earlier scene in part one where Tegan interrupts a game of draughts between Adric and Nyssa being played outside the TARDIS, here she encounters a manifestation of her own psyche's view of her fellow companions as represented by the surly Anicca (a Buddhist term meaning impermanance) and the haughty Anatta (meaning egolessness). According to the script their game is being played beside a silver gypsy's caravan, itself an understanding of how Tegan views the TARDIS.

None of these Mara characters, including the sinister Dukkha (meaning pain and misery), are ever referred to by name verbally in the script; their symbolism, and thus their relevance to the story, is only revealed in the end credits. Other symbolic names in the story were Panna (wisdom), Karuna (compassion), Jhana (meditation) and Mara itself (meaning temptation). The British Raj-based character of Sanders was a direct steal from the hero figure in British Empire literature, *Sanders of the River*.

Saward's main contribution to the story was suggesting the ending, where the Mara is drawn from the body of Aris and assumes the corporeal body of a snake, before being trapped by a circle of mirrors and despatched back to The Wherever. Originally Christopher Bailey had not wanted an 'all-guns-blazing' ending, but was persuaded one was needed in the interests of serving the needs of television drama, particularly **Doctor Who** drama.

SCRIPT-EDITING:

The Bailey/Saward rehearsal scripts were very detailed in terms of description and stage direction. Nevertheless as run-throughs and rehearsals got under way, several changes were suggested by the cast and Director which got incorporated before the camera scripts were prepared.

An early deletion in part one was of the Kinda tribe all pausing simultaneously as they first approach the sleeping Tegan. The reason is they can hear the distant sound of the TSS machine herding the Doctor and Adric along. Feeling this added nothing to the atmosphere of the scene, the stage direction was taken out.

In part two Adric deliberately distracts Hindle to give himself time to palm the key-plate. In the original script he does this by twisting a knob on the wall panel to make the view of the forest dissolve into a blur of static.

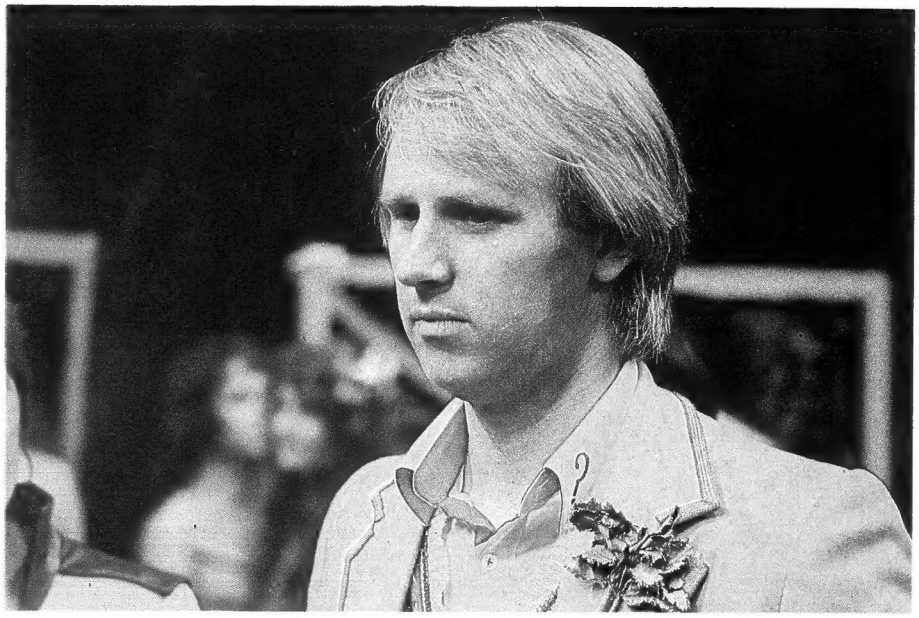
A significant change shortly afterwards was of the Doctor attempting Adric's conjuring trick with the coin as the two Kinda hostages escort him from the cage. He tries the trick, only to abandon it when the tribesmen fail to react to his two offered fists. He shrugs, pocketing the coin before shuffling off to join the others.

For technical reasons Peter Grimwade vetoed a reference to Tegans One and Two clinging to each other in fright as Dukkha conjures up a whole host of Tegans. Even with CSO and Quantel such a shot would have been impossible given **Doctor Who**'s tight time schedules in the studio.

Later, in part three, a stage direction appears in the rehearsal version that Sanders should be shown weeping when the Doctor and Todd abandon him and make good their escape from the guardroom.

Although not scripted changes as such, Peter Grimwade and John Nathan-Turner did ask for a change of emphasis in the performances of Janet Fielding and Richard Todd during rehearsals. They felt Tegan's body language, facial expressions and voice tone while in her Mara-possessed state were just too sensual and suggestive for an episode of **Doctor Who**. Speaking later at conventions Fielding listed KINDA as her favourite story, but bemoaned the loss of opportunity to really "do something" with her role in the serial.

Richard Todd, on the other hand, came onto the show, having read the scripts, convinced he was being asked to play it for laughs. The apparent allusion to *Sanders of the River* in his own character's name hinted at a comic role, or at least a pastiche of stereotypical British Raj/Colonel Blimp figures. Even in rehearsals he and Simon Rouse (Hindle) deliberately camped- up their final scene in the forest - the former handing the latter a flower just before they trotted off set, arm in arm. Prudently it was pointed out to the movie actor that Sanders, although a motif for reactionary and military mindedness, was not intended to be a comic character.



Look behind you Doctor... there's someone who shouldn't be in this

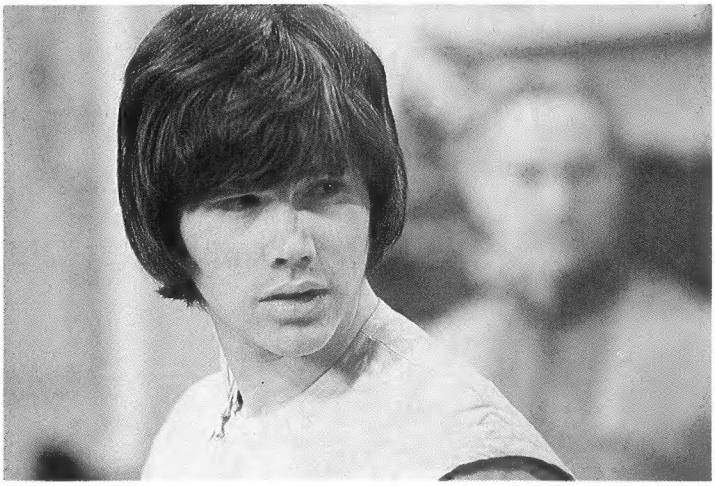
DIRECTOR AND TEAM:

Until their much publicised falling-out, Peter Grimwade was unquestionably John Nathan-Turner's preferred first choice as Director for any **Doctor Who**, particularly those stories he wished to 'showcase'. With his long association to the series, which dated back to 1969's filming of SPEARHEAD FROM SPACE, plus his sound understanding of all aspects of technical programme making, he was a text-book **Doctor Who** Director.

Although his first directing assignment had been an episode of **The Omega Factor** back in 1977, Grimwade had found the competitive, clique-ridden environment of London's TV Centre a difficult club into which to gain membership. John Nathan-Turner, with whom he had worked on **The Omega Factor**, had given him that chance with **Full Circle** in 1980. Much lauded by fans for bringing both pace and visual style to that story, Grimwade went on to win the *Doctor Who Appreciation Society*'s Season 18 award as Best Director for his next assignment, **Logopolis**.

Nathan-Turner recognised he had, in KINDA, a very wordy and very unusual story that could only benefit by having a Director who could generate pace and urgency into its production. Although pleased to accept the assignment, Grimwade found he had several reservations about the show he was being handed. He motivated many of the script changes outlined above, and was openly critical of the underlying nature of Bailey's storyline. As he told the authors of *Doctor Who: The Unfolding Text*, "I would say that we all disagree with the writer in that respect, because the writer wants to do **Play for Today** and he happens to be writing it in the **Doctor Who** slot. He'd be very happy if we could cut the Doctor out. I think he is a very untypical writer in that respect, and he's using the programme as a peg for a particular style of writing... But I've got to make a show that is pacey".

Helping Grimwade towards that aim, on the Set Design front, was Malcolm Thornton, who had worked with him on LOGOPOLIS. That



show had been Thornton's debut on **Doctor Who**, where his skill in crafting, and then systematically destroying, the Logopolitan city sets had won him praise from the Producer. On screen the city had appeared much larger than its actual studio dimensions thanks to Thornton having situated it such that its corridors and passages could be navigated from many different camera entry points. It was this multi-access facility that Grimwade wanted for the KINDA forest set.

Handling the Costume requirements was Barbara Kidd, for whom KINDA would mark her final **Doctor Who** before leaving the BBC to go freelance. A great fan of the series her first show had been FRONTIER IN SPACE where she had won acclaim from cast and crew alike for the Samurai- inspired outfits worn by the Draconians. Recalling in a newspaper interview that her other creation for that story, the Ogron-eating monster, had been less well received Barbara Kidd was nonetheless invited back later that year to tackle THE GREEN DEATH. A few months later she was back yet again with another Earth-bound story, INVASION OF THE DINOSAURS before finally being allowed another futuristic serial, Robert Holmes' ground-breaking THE ARK IN SPACE, from which the white, crisp uniforms of the survivors are still well remembered. She was credited as Costume Designer on THE SONTARAN EXPERIMENT although, due to that serial's close interdependence with THE ARK IN SPACE, in actual fact all she did was tailor existing stock costumes to fit the artists.

Her next story was another acclaimed master-piece, GENESIS OF THE DALEKS, where, in addition to all the Kaled and Thal uniforms, Barbara Kidd worked closely with Visual Effects in the creation of Davros: one of the series' most enduring and popular characters. Her final Seventies serial, before peer pressure from other Costume Designers saw her pulled away from **Doctor Who** by her Department Head, was yet another perceived classic, PYRAMIDS OF MARS, for which she created the Mummy Robots as well as the robed form of Sutekh the Destroyer.

In total contrast, handling Make-up was a complete newcomer, Suzan Broad, for whom KINDA would be her first and only **Doctor Who**.

Another old hand was Visual Effects Designer Peter Logan. Logan had cut his teeth as a Designer for the series as far back as THE SUN MAKERS, but it was his work on DESTINY OF THE DALEKS that had brought him real recognition, particularly for the modelwork of the Movellan spaceship and his explosive pyrotechnics for the show's climax. In 1980 he worked on THE KEEPER OF TRAKEN, although the malfunction of his one major effect, the shimmering tornado representing the power of the Keeper, had left him with less than fond memories of that serial.

A combination of planning and future recognition saw KINDA assembling one of the most powerful celebrity-name casts ever in a **Doctor Who**. Richard Todd was John Nathan-Turner's major signing. From the late Forties through to the Sixties Todd had been a major star of the British motion picture industry, and had found a niche for himself playing dashing hero figures or gallant service officers. Born June 1919 in Dublin, his most memorable films had been *For Them that Trespass*', *The Hasty Heart* (opposite Ronald Reagan, and for which Todd was nominated for an Oscar), and *The Yangste Incident* (with William Hartnell). But it was as the Lancaster squadron commander Guy Gibson in *The Dam Busters*, which told the story of one of the most ambitious air raids of the Second World War, that Todd found international fame. That film so cemented Todd's image with that of Gibson that the actor found it difficult trying to branch out into other roles, especially during the late Sixties as Britain's film industry went into rapid decline. He returned to stage work in the Seventies, appearing in a number of celebrated productions, among which were *A Christmas Carol*, *The Winslow Boy* and Peter Schaeffer's *Equus*. Through his agent he let it be known he was available for television work, which was how he came to the attention of the **Doctor Who** office. Later performances for television would include **Jenny's War** and **Murder She Wrote**. Richard Todd received an OBE in the 1993 Honour's List

One anecdote told frequently by Peter Davison, recounts how Matthew Waterhouse, misunderstanding Todd's claim to be new to television, proceeded to give the veteran performer a few pointers on acting technique...

Just a year or two away from her big comeback as the star of **District Nurse**, Nerys Hughes' landing of the part of Todd also reflected a bid to get re-established in television. Despite considerable success in theatre over the years, especially in the Seventies with *Two into One* and *Under Milk Wood*, Nerys Hughes had continued to be haunted by the spectre of her most remembered TV role, that of Sandra in the immensely successful Carla Lane sit-com, **The Liver Birds**. Always a ratings winner, new seasons of **The Liver Birds** ran almost annually between 1968 and 1978, totally eclipsing any of her other TV appearances, such as **Z-Cars** and **How Green was my Valley**.

Another major signing was veteran actress Mary Morris. Born in 1915 at Suva in the Fiji Islands, Mary Morris had worked almost continually since a stage debut at the age of five. Her film credits included *Vaudeville* and *Squaring the Circle* (made in Hollywood), plus numerous British pictures, including *Pimpernel Smith* and *The Thief of Bagdad*. Renowned as something of an eccentric, stage appearances had even included the title role in *Peter Pan* in 1946. Cult TV fans, however, best remember her for the role of Madeleine Dawnay in the two BBC **Andromeda** serials of the early Sixties, and as Number Two in the highly surreal episode DANCE OF THE DEAD in the ITC series **The Prisoner** - where she again got to play Peter Pan...

Having more or less retired to live in Switzerland, Mary Morris was intrigued enough by the offer to play Panna that she drove her veteran car all the way back to England to work on the show.

Future celebrities included newcomer Adrian Mills, as Aris, who became a presenter with **That's Life**, Jeffrey Stewart (Dukkha), destined to become PC Reg Hollis on **The Bill** where he would later be joined by Simon Rouse (Hindle), and, amongst the Kinda extras, another denizen of Sun Hill - Graham Cole. Finally, Anna Wing (Anatta), the mother of **The Hitch-Hiker's Guide**'s definitive Zaphod Beeblebrox, Mark Wing-Davey, was just a few years away from her role as Lou Beale in **EastEnders**.

The Trickster was an awkward role to cast as it essentially required a combination of mime, acrobatics and dance skills. Peter Grimwade interviewed a number of potentially suitably qualified performers, including one who proceeded to overturn his table and perform gymnastics, and another who chose to leap around the room, ape-fashion, flicking peanuts at him. Eventually the role went to stand-up comedian Lee Cornes of the **Wow Show**, who, again, went on to future fame as a regular in **Grange Hill**, having made appearances along the way in **The Young Ones** and **Black Adder**.

SET DESIGN:

It had been agreed early on there would be no location work in this story. Controlled lighting for atmosphere and facilitating electronic effects, plus smooth surfaces for the TSS machine to travel over were judged mandatory. Not only did this save on the budget, it also gave Peter Grimwade's team an extra studio day.

Malcolm Thornton planned to divide the two studio blocks neatly so that all interior scenes would be handled in part one, and all the jungle exteriors in part two.

Bailey's script conceived the dome as a series of pre-fabricated sections which had been dropped by a space freighter, and then assembled by the landing party. Around the Dome's circumference there ran a circular corridor, linking together separate units such as the airlock, the guardroom and the laboratory. At the axis point was a Central Control Room. Interviewed for *Doctor Who: The Unfolding Text* Thornton outlined the logic behind his designs:

"It was a matter of working out the style of the Dome structure in a realistic way: what sort of structure could have come out of packages dropped from a space craft onto a planet without knowing too much of the environment or conditions... I thought along the lines of a space frame structure slung into a plug-in pod system which provided the different areas required for the Dome."

Developing this theme Thornton littered his sets with stencilled markings on the walls showing how the pre-fabricated sections had been put together, e.g: 28 to 28-A.

One aspect the Designer built up from the script, but which ultimately the Director played down, was a sense of the forest closing in on the Dome. Bailey's script made numerous references to thick foliage being visible through large window panels all around the base so that, wherever they looked, there was always a sense of greenery closing in. This was intended to convey Bailey's metaphorical contrast between inside and outside - technology and forest. Grimwade, however, was encouraged to concentrate more on the presence of his guest stars. Wide mood shots were therefore sacrificed in place of a tendency towards close-ups.

To save time, money and studio space, Todd's lab was a redressing of the guardroom set. Like the airlock, the set featured a view out into lush, thick foliage. The brightest lit of all the sets was the main Central Room. With no windows of its own, views of the base opr outside were either provided from console monitors or from the large wall-mounted viewer (painted CSO blue). The majority of the computer hardware came from stock held in the BBC Props Store.

The panoramic view from the Dome out over the forest was supplied in the form of a caption slide rented from Barnaby's Picture Library. Use of this slide overcame a limitation that the forest sets would not be available until Block Two.

The only non-Dome set scheduled for Block One was The

Continued on page 10

The Ceremony of Innocence

Reflections on Kinda

A SOURCE is only as good as its provenance. Postmodern writers are constantly pained and inspired by the anxieties and uncertainties of influence: fears of misquotation, pretension and plagiarism fuel the nightmares of the literati as their forebears were once haunted by charges of heresy, treachery and homosexuality. The history of the production, performance and reception of the **Doctor Who** story, KINDA, closely addresses this paradox of literature's endebtedness to a canon which purports to prize originality as its last best virtue.

Though literature rarely starts with a moment of inspiration, let criticism begin with one. Towards the end of KINDA's third episode, Peter Davison greets the sight of Panna's cave with a misquotation from *The Tempest*: "such stuff as dreams are made of". In subsequent interviews, the actor has claimed to have improvised the line on a whim. Davison equates Panna's cave with Prospero's; it is an inspired (albeit an unoriginal and inaccurate) piece of caprice, one of those mythic moments in which a script's submerged intentions appropriate a performer's consciousness and voice.

One of the many modern texts which resonates with references to Shakespeare's last play is *The Waste Land*. As KINDA's prelapsarian pretensions are denounced by the decadence of SNAKEDANCE, so Eliot's portents of cultural disintegration explode *The Tempest*'s intimations of Eden. In fact, SNAKEDANCE cannot resist an allusion to Eliot's great poem: "I will show you fear, in a handful of dust." It seems we are caught in a hermeneutic web from which common sense may not be enough to save us.

...apparently a thrashing scene of Adric by Hindle was omitted...[24]
John Tulloch and Manuel Alvarado, Doctor Who - the Unfolding Text

24. According to David Saunders, Doctor Who Appreciation Society...
John Tulloch and Manuel Alvarado, Doctor Who - the Unfolding Text

Did I really say "thrashing"? I suppose I must have done... it was Matthew who told me — he may have been winding me up.

David Saunders, April 1995

KINDA's Dukkha and Anatta recall The Waste Land's Datta and Damyata, as Eliot's verse anticipates Christopher Bailey's attempts to combine Buddhist and Judaeo-Christian mythologies. [For further meditations on KINDA's Buddhist overtones, see *Doctor Who — the Unfolding Text*, pages 270-272, if you can bear all the spelling mistakes.] Bailey's wise woman argues that history "ends as it begins — in the darkness"; in the second of his *Four Quartets*, T.S.[S.!] Eliot wrote that "In the beginning is my end. Now the light falls..." Both writer share with Eliot's contemporary, W.B. Yeats, an interest in the cyclicity of history; but, while Panna and Madame Sosostris bewail each turn of civilization's wheel, Yeats's vision of time's spirals owes more to Nietzsche than to the Torah, Tarot or Tao. When KINDA's diminutive superman, Richard Todd's Sanders, warns how "things fall apart", he echoes a line from Yeats's *Second Coming* — a poem which invokes the apocalyptic appearance of a monstrous messiah who, like Bailey's Mara, represents a transcendent myth or metaphor of history's momentum.

But isn't Sanders also referring the startled viewer to a text which takes its name from Yeats's verse, Chinua Achebe's *Things Fall Apart*? (Achebe takes another of his titles, *No Longer at Ease*, from one of Eliot's *Ariel Poems*, a verse sequence whose own title recalls *The Tempest*'s sprightly sprite — although that's almost certainly irrelevant.) Achebe's novel of 1958 concerns the coming of empire to a peaceful African village and one villager's version of the white man's murderous crimes; it may have influenced Ursula Le Guin's similar account of (interstellar) imperialism, written exactly a decade after *Things Fall Apart*'s publication, *The Word*

for World is Forest. The latter text has been cited as a significant influence upon Christopher Bailey's creation of KINDA [see Tulloch and Alvarado's detailed exercise in textual parallels: *Doctor Who — the Unfolding Text*, page 269]. Indeed, there's much common ground between the Kelme Deva outpost on Le Guin's World 41, and Bailey's Deva Loka, or S14.

If we are authorised in our double reading of Sanders's line (as an allusion to Yeats **and** Achebe), might we also note in passing Achebe's novel's fable of a tortoise who leads the forest's animals from the land of famine to a feast in the city of the sky — a tortoise who assumes the name "All of You", so that when the sky-dwellers tell the animals the feast's 'for all of you', he can scoff the lot? So that then, when the deranged Hindle closes KINDA's first episode by informing doctors Todd and Who of the life-and-death power he now holds over "all of you", is he in fact threatening the demise of a mischievous Nigerian Chelonian? Somehow, I don't think so. I admit it, I've been jerking you around.

It has been suggested (quite rightly) that Christopher Bailey's notions of colonial psychologies and psychological symbologies draw upon the works of Joseph Conrad and Carl Jung; but in a text of such aesthetic inconsistency and semiotic naivety the hunt for obscurer influences and more abstruse allusions can lead into an intellectual cul-de-sac. This referential web lacks a meaningful structure: it tempts, entraps, but does not illuminate. Hindle's quotation from the hymn *Abide from me* highlights the incongruous Englishness of the piece and may suggest the survey team's terran origins. (Terrance Dicks would agree — his novelisation locates KINDA in "the period when the Empire of Earth was expanding throughout the galaxy.") But other, stranger, metatextual echoes (Kate Bush — **The Bill** — the two Todds — Hindle and Sanders as the DWAS's Davids Howe and Saunders…) bear rather less fruit than the legendary trees of life and knowledge which provide Bailey's tale with its archetypal and actual background.

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The production of KINDA was dominated by three figures (producer, script editor and director) whose materialist, populist and literalist concerns sought to maximise the story's ostensible accessibility by impeding the immediacy of the writer's intentions. The production's central players, however, managed performances of such vitality and (unwitting?) insight that Bailey's intonations reemerge despite the technical team's creative intransigence. Peter Davison, Nerys Hughes, Mary Morris, Simon Rouse, Jeffrey Stewart and Richard Todd capture and enhance the adventure's flavour to a degree almost unprecedented in the programme's history: perhaps the only other **Doctor Who** stories to boast such intense, sustained qualities of ensemble performance are THE CRUSADE, CITY OF DEATH and THE CAVES OF ANDROZANI — although DOCTOR WHO AND THE SILURIANS and SNAKEDANCE come close. KINDA's mid-range players — Janet Fielding, Adrian Mills, Anna Wing — contribute acts surprisingly superior to their usual abilities; and even the little people — Cornes, Prince, Waterhouse (sounds like a firm of chartered accountants!) — keep their ends afloat. (This performative reclamation of the script's artistic values has been seized upon by its audience's extremist elements. Some have explored this 'semiotic thickness's to expose the 'pretensions's of a text which eschews their own organs of erudition — a cerebral onanism which pumps up the paranoia of the philistine school.)

Although KINDA's stars enjoyed some success in bridging the gaps left in the story's structure by its overzealous script-editor, they could do little to anticipate or repair the damage done by the final video edit. The hijacking of the Doctor and Adric by the TSS would have made more sense if we'd seen their near-fatal escape attempt (even Terrance Dicks's novelisation acknowledges this point when the Time Lord at least considers "making a dash for it"). Hindle's imposition of the Manual's Condition 13 upon the survey team would have explained why "the native produce was forbidden", and why the Doctor doesn't like his porridge: "Emergency rations," complains Sanders in a sequence cut from the broadcast version. "we've been on them for a month… You can thank Mr. Hindle. It's all we're allowed… the natives used to bring us fresh fruit and vegetables." A more serious omission is the start of the scene in which Dukkha broaches the subject of taking over Tegan's body: as a result, the dialogue closes with the first mention of this proposition — the confusingly casual threat that "by the way… one thing… you will agree to being me…" Television drama doesn't have to tell us everything, but it ought to present the right things in the right order. **Doctor Who** simply isn't sufficiently sophisticated to flout the rules of drama's grammar.

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In this map of misconstruction and misinterpretation, KINDA's synthesis of Buddhist and Judaeo-Christian theologies involves a rejection or ignorance of innumerable other religious positions. You can't reach Tibet from Canterbury, Jerusalem or Rome without trespassing upon territories fundamentally less sympathetic to ecclesiastical pluralism than the teachings of mainstream Buddhism. The tolerant universality of KINDA's stance relies upon a spurious moral majority: it is (like the relationship between writer, production team and performers) a marriage of convenience, of relative spiritual, moral and iconological compatibility. This contrived, counterfeit consensus doesn't represent a divine revelation so much as a politic, political invention of over-reaching artifice; the word 'synthesis's says it all. Christopher Bailey's first **Doctor Who** story is no more pure and paradisal than SNAKEDANCE, *Heart of Darkness* or *The Waste Land* — and it knows it. And it ***loves*** it. That's the (open) secret of KINDA and the Kinda.

Todd considers the Kinda telepathic, but this point is debatable. Other than in their dealings with those who have Voice, they must make physical contact to communicate (this device is taken from Ursula Le Guin's *The Word for World is Forest*, in which 'touch was the main channel of communication among the forest people'); they cannot connect at a distance (*telos*) and are therefore **not** telepathic (Mr Spock makes the same point about Vulcan mind-melding powers in an episode of **Star Trek**). Deva Loka's indigenous population does not comprise a tribe of technologically innocent, psychologically perfect naturals: as Bailey tells Tulloch and Alvarado, "the Kinda world was artificial in the sense that they have tried to stop time, and they have created an inside. An outside will always break in, and time will always tell."

Bailey's plot and his people subscribe to an illusion of timelessness and eventlessness. In KINDA, nothing happens (or pretends to happen): two of the programme's regular characters spend much of the tale unconscious; most of the interesting action takes place in sequences of illusion, fantasy or dream; nobody dies (except Panna — who doesn't die *completely* and therefore doesn't die at all); conflicts are voided through perspective and introspection; the very problems the Doctor must solve were prompted by his presence on the planet — he even appears to provoke Hindle's breakdown with an appalling apple joke. The story's episode endings suffer this same lack of urgency: part two's cliffhanger is narratologically premature, part three's comes dramatically too late. But, like the Master's Castrovalva, Lon's Manussa and Kundera's Czechoslovakia, Deva Loka's zero environment belies complexities and complicities, historical and symbolical recurrences whose weight might outbalance the unbearable lightness (or greenness) of societal and psychical paralysis.

The Kinda do not inhabit a realm innocent of influence and change. Bailey's paradise is as intrinsically worldly as More's or Milton's. As SNAKEDANCE will prove, the Mara are more than a merely imaginary

meanwhile...

IT WAS ONLY as Nyssa pushed open the door that she realised she was in her chamber in the Traken court. She'd found her way across the darkened room so naturally that she'd forgotten where she *should* be until the morning light spilling from the door fell upon her discarded clothes. The crown she'd lost on Castrovalva, and the ceremonial bands she'd worn the night before, at her father's wedding....

Last night. But it was a week or more ago, and Traken was gone, or so she'd thought as she followed the Doctor inside the TARDIS from the jungle world where the sound of chimes carried on the wind… Yet here she was, and as she washed it seemed it was her life aboard the TARDIS that was the dream. A life that where everyone she met either died, or was unreal or synthetic. And she felt ashamed to find herself missing Tegan, Adric and the Doctor, when the world they inhabited was so bleak compared with Traken.

It was in this mood that she came to the breakfast table. Things went from bad to worse, as she answered Kassia's solicitous concern for her new step-daughter with acid-tongued suspicion born of the dream that had seemed so real. Tremas, already worried by the effect his nomination as the Keeper's successor might have on his bride,

menace; their mystical status conceals a real past. "I too [says the Doctor] have heard legends of the Mara": Dukkha's legions embody the threat of history, of on-goingness — but are also an on-going, historical threat. KINDA implies the generic shift which SNAKEDANCE will enact. Aethereal magical figures — Macbeth's witches, Hamlet's father's ghost, Milton's Satan, Nietzsche's Zarathustra — have often rehearsed permanent historical developments; so Panna's blind esotericism precedes Tanha's sensual materialism — and Q leads us to the Borg. The opposite process also commonly occurs — when naturalism surrenders to fantasy, to the ruses of a *deus ex machina*: to Julius Caesar and Catherine Earnshaw's ghosts, to Mulder's extreme possibilities and De Niro's Lucipher.

KINDA establishes the dialectical realism of the Davison era (the quasi-epicism of EARTHSHOCK, ENLIGHTENMENT, RESURRECTION OF THE DALEKS and THE CAVES OF ANDROZANI — their insistence upon their own historical significance and scale) and cements the fifth Doctor's character. This domain of apparent innocence (of false influencelessness) leaves its mark upon the Doctor: "How do you feel?" he asks Todd after their experience with the Box of Jhana — "Not different?" If the Davison Doctor is partly feminised by this encounter, then his androgyny functions as a defensive response to an oppressive, dangerous universe. Just as the Kinda are actually a highly sophisticated race of molecular biologists, eco-musicians and psycho-masseurs — just as KINDA's apparent simplicity (its setting, its lack of violence, action and event) disguises its own emotional and intellectual sophistication — so Davison's wide-eyed charm fronts a calculated survival strategy, a strategy to survive the machinations of Daleks, Guardians and television executives. The fifth Doctor's trickster-mask of innocence is enough to exploit the sentimentality of a Cyberman.

The Kinda are not the children (of an Edenic garden) that their name suggests; KINDA's not an innocent text, it's not even *virgo intacta.* Bailey's story has been plundered, bastardized and adulterated by the necessities, fancies and prejudices of its production. The script was obliged to lose faith with its leading man (it was originally written for Tom Baker) and to prostitute its dramatic ambitions to the pleasures of mass entertainment — while pivotal lines and scenes were cut from the first three episodes (and pointless ones added to the fourth) for reasons of time and convenience. (Eight years earlier, messrs Dicks and Letts had faced similar problems with Jon Pertwee's final story — another Buddhist mélange — but had been rather cleverer in rejigging scenes and cliffhangers to fit the footage. given the already curious nature of KINDA's episode endings, a similar solution should not have proven impossible).

The novelist, Julian Barnes, has likened literature to *an old tart screwed silly by the world's worst pricks* (if you'll forgive the languages of cookery, carpentry and needlecraft). KINDA must surely know how literature feels. There's something nicely postmodern about this artistic impasse (as reflected in the finished product's *ménage à littérature*), a subtext which undermines the production team's homogenizing desire to gloss over the cracks in a cosmos of conflicts and misreadings with the Gene-Roddenberry-esque sheen of their televisual wallpaper. Much to the producer's chagrin, we can still see the studio floor beneath the scattered leaves. This imperfect text cannot help but bare its devices. Even that unlikely giant snake now poses as a redeeming example of the adventure's alienating artificiality.

In a scene cut from the transmitted version, Dukkha regales Tegan with a line of King Lear's: "Never, never, never, never never". KINDA — as televised — seems a palimpsest of Christopher Bailey's original intentions, an eclectic collage of literary and performative influences, its own uncanny double: Lear in his rags and rages, lamenting the loss of his kingdom and his child. A renowned literary critic once famously proposed that *King Lear,* although Shakespeare's greatest artistic achievement, remains flawed as a piece of drama. In the grand chaos of its creative tensions and its critical misreadings, KINDA — like *King Lear* — turns myth into art, and art into myth again. And so the wheel turns…

But the cycle's not perfect: a lost (rejected or debunked) paradise is not easily regained. At the end of her influential novel, Ursula Le Guin's hero comments that "You cannot take things that exist in the world and drive them back into the dream… There is no use pretending, now, that we do not know how to kill one another." In the entropic pragmatism of the Reagan-Saward era, dreams, Daleks and thermonuclear weapons cannot be uninvented. This is the age of Star Wars and cyber-leaders. History is the nightmare. It's a jungle out there.

Alec Charles

I•V

MEANWHILE

soon lost patience with his daughter's attention seeking antics, and the slamming of doors disturbed the peace of the court as he ordered her to tend to her new duties, and care for the Melkur.

She walked uncertainly into the silence of the Grove, startled not to find superstitous crowds gathered round the gate, and cleared the leaves from round the statue's base. Looking up, she found herself taking out her frustration on the Melkur, not realising that her father had done the same years before…

"What have you done to me? What sort of monster have you made me, that I miss a life where my family, my world are dead?" The irony of the situation suddenly struck her; she was confiding in the Melkur, just as Kassia had done, or as she would do, if the dream was real, a vision perhaps from the Keeper. And only the creature within the statue could know the truth.

"Are you in there? Waiting? Well, I'll tell them about you. I'll tell my father. I'll warn Kassia not to trust you, tell her what you'll do to her. I'll tell the Doctor who you really are, *Master,* so he can deal with you straight away. I know what you're planning." So, if you are in there, strike me down, and then I'll know, and they'll know how dangerous you are. Even if they don't find my body, they'll know. A Foster might vanish without immediate concern, but the daughter of the Keeper-Nominate, the Melkur's guardian… her disappearance would surely draw suspicion. She was more than willing to sacrifice herself if it would warn the others. Perhaps this time, she might be the only casualty, not the sole survivor…

"You know…" She thought she heard the statue whisper, and stepped forward, further challenging the Melkur to act against her, and was intrigued to notice a snake-like design carved into the stone of its wrist. She reached to steady herself against the creature's hand as she examined the design, and found herself relieved to see its eyes begin to glow red as she did so. By attacking her, it would show itself to be what the emblem suggested — a serpent in the garden. It was only as her hand began to close around its fist that she realised that she was thinking of a legend from a world which only existed in her dreams, unless of course *this* was the dream…

She woke with a start, drenched in sweat, surrounded by the familiar roundels of her spartan room aboard the TARDIS. After splashing her face with water and downing a stiff brandy from the TARDIS' medical supplies, she wandered down to the TARDIS' lab and compared her brain-wave patterns with the settings on the Delta-wave augmentor. As she'd suspected, the Doctor had slightly mis-set the device, to human or Gallifreyan patterns perhaps. Adjusting it to Traken rhythms, she settled back into a restful and dreamless sleep. While the others were away, she'd decided, she had no desire to dream alone…

Anthony Brown

Wherever. Lodged into a corner of studio TC8 this was an empty cyclorama that would be solely illuminated from sideways pointing white spotlights so that only one half of a character's head would ever be clearly visible to the camera. To aid this effect the Vision Mixer was asked to drop the level of colour signal received from the cameras, thereby enhancing an illusion of these scenes being shot in monochrome.

At the centre of the set was an edifice loosely titled 'The Caravan' in Bailey's script. Supposedly a metaphor representing Tegan's perception of the TARDIS, Malcolm Thornton actually went further with the link into Tegan's memories when he came to design it. Again talking to Tulloch and Alvarado he said, "I designed a very simple structure. In proportion it was very similar to the TARDIS... We had the idea of a light inside it, pulsating out, and then putting, on the outside, odd period mouldings, odd images of centuries before or since ... that just caught the light. There was the odd image of a jumbo jet and so on painted in to be not that recognisable. But they were glimpses of time gone by or time to come."

For Block Two it was intended the whole of TC8 be turned over to the exteriors of Deva Loka. The script called for several clearly distinct areas; the Windchimes, the Dome exterior, a glade, Panna's cave plus numerous clearings, pathways and junctions. However, there were two limiting factors. Firstly, and inevitably, cost. Although some sections of the forest could be tiered and built up over sculpted mouldings to make the surface more uneven, the budget would not run to doing this throughout the whole studio. Secondly was the need to provide smooth pathways for the TSS machine and for the camera pedestals. In order to provide more variety and views Grimwade and Thornton agreed the main forest set should be positioned centrally in the studio so that the cameras could view and move into it from as many different angles as could be managed.

The compromise made was constructing a set with clumps of tree trunks (which only went up as far as the lighting gantry) and ground level foliage in the form of grass turfs, potted plants and shrubs. The smooth pathways would then be disguised with a carpet of dried leaves. It worked on paper and on the Designer's model. But the mechanics of shooting would pose unforeseen problems...

COSTUME:

The four regular cast members all got to wear their standard uniforms. Peter Davison's attire was supplemented by the provision of a pair of half-lens reading spectacles for his scene in Todd's lab. In recording order this marked the first appearance of his spectacles, which were seen next in CASTROVALVA although not thereafter for many serials to come.

Tegan wore her costume minus its jacket with shirt sleeves rolled up. While complementing the summery feel of the show, this was also done for a practical reason. Possession by the Mara would be visibly shown by a stencilled snake emblem on the right arm; the snake then crossing over from one arm to another as the possession transferred. Achieving this visual mnemonic meant all Mara victims had to be bare armed.

Barbara Kidd's responsibilities were clearly defined along three paths; the expedition team, the Kinda tribe and the Mara. The former were based completely on recognisable military motifs; khaki green uniforms, button-up jackets, even pith helmets for Sanders and the Kinda hostages. To make them more futuristic the jackets for the male officers were inlaid with fake-leather striping across the shoulders and down at the front. One instruction in the script Barbara Kidd chose to ignore was giving the officers ties to wear. Being a scientist Todd was permitted the symbolic white lab coat, although likewise trimmed with leather piping.

The Kinda costume designs were inspired by garments worn by Peruvian Indians. Various patterns of curtaining material were selected by Barbara Kidd and cut to form 'skirts' for the men and two-piece dresses for the women. The colour scheme was predominantly yellow, with green and some hints of blue visible in the patterning, which was either striped or dotted. Various members of the tribe were also given headbands, cut from the same curtain material.

Christopher Bailey had suggested the DNA helix symbol worn by all of the Kinda-folk should be in the form of a small brooch. Barbara Kidd changed this to a much larger design made of raffia and beading, worn over the chest like a medallion, to sustain the forest motif in place of any hint that the 'non-wise' Kinda were skilled in metal-work.

The Trickster's costume was more ornate. In place of a long yellow 'skirt' he wore shorts (anticipating the acrobatics he would perform during recording) plus a fake 'grass skirt' woven from strands of orange and blue material. His tabard was also made from these orange and blue strands. His jester's doll was similarly attired and was a product from the Costume Department. The Trickster was the only member of the Kinda not to carry a stave as they marched on the Dome. Instead his doll carried a miniature stave. A fierce tribal warrior's mask was fashioned for him from fibre-glass. This was the same prop seen in the very opening scene of the story.

Panna and Karuna wore dark robes to suggest sage-like wisdom. A three-tiered metal necklet was fitted around their throats, although it was never explained how this came to be made of metal.

In contrast to the feudal simplicity of the Kinda, the representations of the Mara were all richly attired in Elizabethan finery. As the storyline had hinted at the Wherever scenes being shot in monochrome, the three Mara costumes were all fashioned from a shiny, silver fabric with white ruffs and red ornamentation. Not only could red pass for black under certain lighting conditions, it also fell in line with red being the colour of the Mara.

MAKE-UP:

As with Costume, Make-up had three distinct fields of endeavour; the expedition team, the Kinda and the Mara. The team members needed little make-up, save for a certain ruddiness of complexion for Sanders prior to his enlightenment from exposure of the Box of Jhana, and the application of a small, white moustache. In true military fashion Nerys Hughes' normally long and flowing hair was tied back and pinned up into a tight bun.

All the Kinda males, and some of the females, wore dark, long-haired wigs parted at the centre. Otherwise they were devoid of any make-up other than foundation to stop their faces shining under the studio lights. The sole exception was the Trickster whose face was painted with exaggerated lines around the eyes and mouth to amplify the various expressions he would be called on to adopt throughout the story.

Well into her sixties Mary Morris still had naturally dark hair. To contrast against her black costume she was fitted with a white wig to convey an impression of much greater age.

Bailey's script instructions about the Mara were very precise. "When a Mara enters a person, three physical changes occur: 1)The snake design is seen on their arm. 2)The character physically ages, developing heavy bags under their eyes: and 3)Their voice is affected, taking on a gruffer, heavier texture. A Mara takes a joyful pleasure in causing discomfort and pain. When they laugh, which is frequently, there is never any joy in it."

In keeping with the above, Dukkha, Anatta and Anicca all bore a red stencilled-on snake symbol on their right arm. Rather than applying bags under their eyes, Suzan Broad chose to darken and redden the area around their eyes to make them look more sunken. Their lips too were similarly painted and the artists were required to swirl a solution of cochineal around inside their mouths to similarly colour their tongues. All three artists had their faces whitened, Jeffrey Stewart additionally having his hair slicked down with grease to make it shine under the harsh side-lighting.

The snake emblem was copied onto a transparent caption slide to achieve the visual allegory of possession passing from one host to another.

VISUAL EFFECTS:

Aside from the standard requirement for future hand props (guns etc), Peter Logan had to undertake the design and construction of the TSS machine. The script described it fairly abstractly. "The TSS, Total Survival Suit, stands mute and monstrous. A totem to some savage god, its front door is ajar, hinged head to foot... The chest of the TSS bristles with weapons"

Wood framed and on dolly wheels with rear castors for steering, the TSS was built big enough to hold two people, and clad with plywood and plasta-card. The actor perched on a raised platform inside the front compartment which was an enclosed cubicle. The only operating he had to do was manipulating the gauntlets which were fitted behind hinged panels on the front door. Behind the front cubicle was another, hidden, compartment large enough to accommodate a Visual Effects Assistant. This compartment was hollow so the assistant could push the machine along with his feet, similar to a Dalek. At the same time he would be required to operate the manually driven air filter pistons on the side of the machine as well as, when cued, fire off the thunderflash devices likewise positioned either side of the hull. The prop also housed two side-mounted laser guns, anticipating a requirement for optical work in the story. In the event, these laser guns were never used.

The only modelwork on this story was an exterior long-shot of the Dome. Designed only to be viewed from one angle the structure was a collection of long, white, single-storey buildings configured into a cross. The dome part was a a clear perspex shell which enclosed the whole structure. The foreground, positioned just in front of the camera, was a vignette of fern fronds, sand and cut-out photographs of trees.

Peter Logan put a lot of time and effort into one show-piece effect which was cut from recording when the show hit time problems. The effect was a Corinthian-style plinth atop which (the CSO image of) Panna would be shown standing towards the climax of the prophesy dream sequence in part three. Crafted in a combination of expanded polystyrene and plaster, the plinth was pre-stressed and cut so that, on cue, it could be made to crumble and fall apart by pulling on a series of wires. The shot was rehearsed but delays during the studio day cut short recording of the scene. Ten o'clock arrived just as the team were lining up the super-imposition shot of Mary Morris beckoning. Unable to afford the time or cost of a remount, the effect was cancelled in favour of a single close-up shot of Panna.

Another problem was the big Mara snake. During planning sessions with Dave Chapman, the Electronic Effects Designer, it had been agreed the majority of the mirror scene, where the Mara is finally (?) defeated, would be done using a whole variety of video effects overlaying the physical representations of the snake. Logan designed the snake props - a small, rubber puppet version and a large amalgamation of wood, fibre-glass and plastic sheeting, big enough to house an actor, Stephen Calcutt, to operate the jaws and weave the body. Construction of this prop was farmed out to a freelance company, the Stephen Greenfield Association. Steel wires ran up from the snake's head, over a pulley on the lighting gantry, and down to the Effects crew whose responsibility it would be to haul the snake into the air and swing it around.

Again the ambitions of these shots were defeated by time and a need to get the show completed regardless. The result was the scene being done quickly, without any electronic effects added in the studio. Some effects were added during post-production but in a number of key shots the wires and the jaw bracings were still left visible.

STUDIO RECORDING:

Following studio completion of THE VISITATION in May, there was a six-week complete break in production to allow Peter Davison to go off and record the second season of the comedy series 'Sink or Swim' - which aired in October/November 1981. During this time both he and Janet Fielding grew their hair noticably longer. This made it more difficult for Make-up to style Janet Fielding's hair into the tight curls required for Tegan, and so the softer curled look was introduced which would remain for the remainder of Season 19.

Block one was scheduled for three days, July 29th to 31st in the medium-sized studio TC8. With only her two forest scenes to record, Sarah Sutton was not required at all this session, and even Janet Fielding was only needed for July 31st.

July 29th 1981 had officially been declared a public holiday, it being the wedding day of Prince Charles and Lady Diana Spencer. A frequent headache for John Nathan-Turner and Peter Grimwade on this first day of recording was trying to keep everyone together in the studio. Whenever a recording break or a delay in production

Continued on page 14

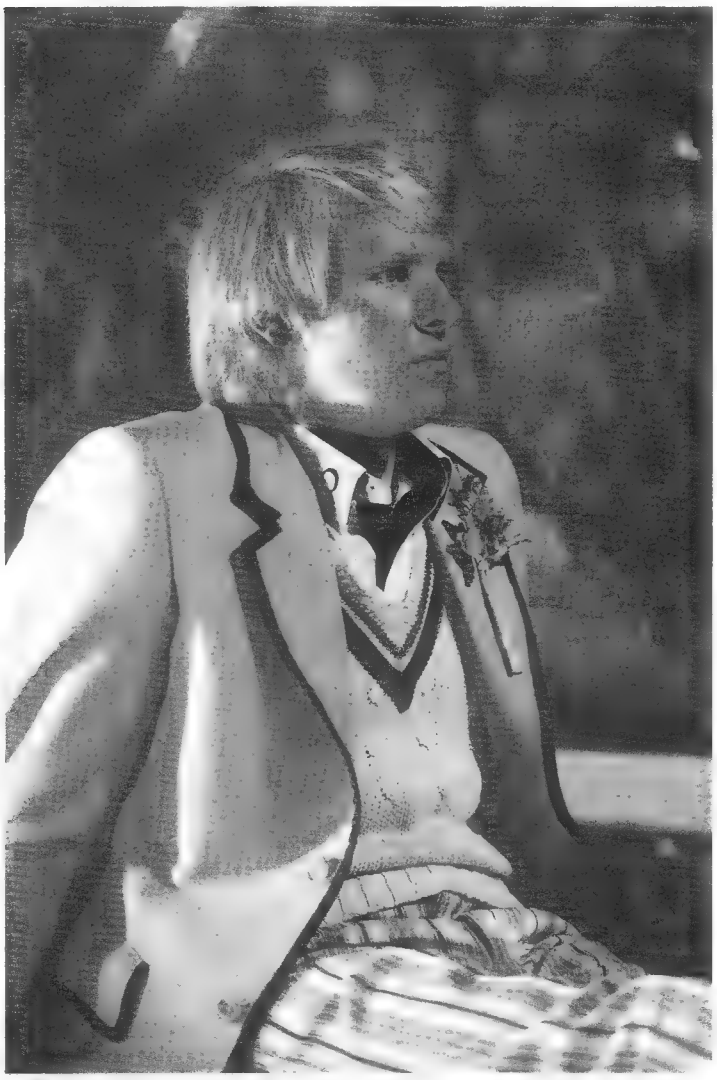
Change and Decay

In 1982, most reviewers took a traditional approach, and concentrated on the technical aspects of KINDA, overlooking the philosophical undertones considered on page seven. Thirteen years on, JIM SANGSTER looks at a story now viewed as a classic from this point of view...

IT'S NOT SURPRISING that **Doctor Who** was seen as just a children's programme; formulaic, spoon-fed plots, often starring Shakespearian (read: **ham**) actors who often felt that the scripts were beneath them. So when an "adult" script arrived, one which didn't (**couldn't!**) give us all the answers at once, is it any wonder that most of us were confused, and therefore dismissed it as rubbish? During Sylvester McCoy's time, such a story would have been the norm, but by 1981 WARRIORS' GATE was the closest we'd ever come to a story made for the video generation, one that demanded closer inspection to fully understand all its subtleties.

The first episode of KINDA marked my eleventh birthday. I was completely unaware of a multi-religious subtext, was still suffering Post-Baker-Depression and, ten days later once it was all over, all I remembered was **that snake**...

...well, that and a disturbing man dressed in white who was responsible for a fortnight of nightmares.



Sit quietly until you're spoken to, idiot...

KINDA was possibly the first time I could remember feeling uneasy watching a children's programme. Everyone remembers Tom Baker's gothic horror pastiches, but for me, the emotional cruelty and torture employed by Dukkha to gain control of Tegan's body was something far more unsettling than, say, THE BRAIN OF MORBIUS or THE DEADLY ASSASSIN. Dukkha is still the one character that sends a chill down my spine, and, surprisingly, it's all the more chilling watching **The Bill** thirteen years later, seeing the very same actor playing Reg Hollis, the joke of Sun Hill. It's testament to Jeff Stewart's acting ability that Dukkha appeared so totally sadistic as to remind a rather sensitive eleven-year old what it was to be afraid of the dark all over again.

KINDA's is a perfect mix of styles and approaches. Simon Rouse, another inmate of Sun Hill, here plays Hindle and, in contrast with the authority-figure of DCI Meadows, Rouse is completely out of control a magnificent portrayal of mental illness as a result of a nervous breakdown. Rare is the children's programme that touches on such subjects — rarer still is the drama that refuses to go for the sentimental approach. Hindle is an immediately unsympathetic character, bullying, unstable and unable to cope with the pressures of command, the power quite literally going to his head. His ranting at the end of episode one, "I have the power of life and death over all of you", whilst not the strongest of cliff-hangers, does present a worrying echo of what might happen if the wrong person is put in charge — a very real fear in 1981, when the [allegedly] senile Ronald Reagan had his hand poised over *the* button.

Richard Todd's fame as the terribly British star of *The Dam-Busters* dictates an almost automatic response to this character, Sanders. He plays the traditional role of the stiff-upper-lip colonial, insisting on full uniforms in the depths of a steamy forest and reprimanding Hindle for improper dress (but not, strangely, for sleeping on duty). So, when Sanders, like Hindle, begins his mental regression, the effect is all the more startling as we witness the breakdown of both mind and the chain of command. Similarly, Nerys Hughes, known for her snooty scouser role in Carla Lane's comedy **The Liver Birds,** plays it straight as the pragmatic and reassuring Todd. Seeing the Doctor paired with someone of more mature years than his companions makes Todd a welcome (if temporary) addition to the team. Her no-nonsense attitude makes a change from the bickering we were becoming used to. Finally, we have Mary Morris playing to type, but, like Richard Todd and even Davison, her ready-made persona is used as a means of dramatic shorthand, allowing her to act a a vessel of exposition, telling us of the change and decay of civilisation. This reassurance is, of course, quickly snatched away from us by her departure at the end of episode three.

The regular cast (minus Nyssa) benefit enormously from being separated early on, though their roles are somewhat different from usual. The Doctor and Adric play their roles in drawing our attention away from Tegan towards what we presume will be the centre of the story — the dome. With Baker's departure still fresh in our minds, we presume that the Doctor will be at the heart of every problem, so it comes as a surprise to find him pushed aside, leaving Adric to Tegan to unravel the plot. To encourage Hindle to reveal his plans, Adric does his changing sides routine once again (a plot device which was already stale in STATE OF DECAY and which was positively putrefied here, so soon after FOUR TO

DOOMSDAY). It is Adric who tries to act as the restraint that Hindle has so obviously lost, and he also (unwittingly, and in a scene added as padding) inspires the Doctor to use the mirrors as the means to entrap the Mara.

Of course it is Tegan who is central to the plot, and it's obvious that the director Peter Grimwade relished the chance to play around with the traditional focus of attention, deliberately giving us only tantalising glimpses of the scenes in the Dark Places of the Inside, and slowly building up to the real villain of the piece, the Mara. Trapped within her own dreams, Tegan finds herself forced to question her very existence ("You, my dear, can't possibly exist, so go away!"), experiencing a challenge to her sense of identity ("Sooner or later, you will agree to be me — this side of madness or the other."), and finally being mentally tortured into surrendering her body to the Mara's possession. In what is at base a rape scene in all but the actual act, Janet Fielding is given a chance to run the gamut of emotions as Tegan changes from bolshie Australian to terrified victim.

The script is constructed in such a way that almost every scene is mirrored and contrasted elsewhere as it reflects in upon itself — just as the Mara is forced to do in the climax — and this is something that Grimwade reinforces throughout. The scene outside the TARDIS with the Doctor and Tegan watching the children's game of draughts is reflected as Dukkha and Tegan observe the chess game of the old couple in the dream, leading the viewer to wonder if the people in the dream are merely Tegan's friends reflected by the Mara, or whether they are, in fact, the missing colonists. Certainly Dukkha and the Doctor would appear to have equal influence upon Tegan's emotions. Sanders's game with the Kinda mask that so startles Hindle in the first scene (**"Boo!"**) foregrounds a later scene where Hindle hides from the Doctor and Todd (and in turn mirrors the Jack-in-the-Box of Jhana, the cause and cure of Sanders's mental illness). Tegan's dream in harsh light and darkness contrasts with Panna's projection in lurid reds and oranges. And, of course, the Garden of Eden imagery — the paradise, the forbidden fruit that Tod offers the Doctor and which Tegan drops on Aris' head — all coincides with the final manifestation of the Mara, that of a snake.

The beginning and the end: Todd watches the Kinda's history.

Ah yes, The Snake. To wait four episodes to see the ultimate evil only to be confronted with a novelty bouncy castle is a major disappointment, but it isn't quite the worst monster ever. What lets it down is poor lighting. Whereas the dream sequences are so stark and burned out that the minimalism works, the jungle set is, by contrast, so flatly lit that much of the menace is dissipated long before the end. With darker lighting, the Mara might have looked much more impressive and as a result might not have delayed KINDA's late awakening as one of **Doctor Who**'s most intelligent and challenging stories to date.

But then, stunting cultural development was precisely what the Mara wanted all along, wasn't it.

What the Fanzines Said...

"Kinda was by far the most mind-taxing story of the season, [but] despite the complex nature of the story I thoroughly enjoyed watching it — every moment was brilliant (although it is common knowledge around here that I was asked to write this review simply because I was the only person with anything good to say about it). Peter Grimwade deserves a mention for turning out another masterpiece, living up to his title as 'the man able to work with pictures rather than words'. The use of colour and sound was truly impressive (the high spot being the 'End of Everything' sequence) with television trickery playing an important part int he distortion effects which lent the whole thing a very eerie air. [Peter Howell's] incidental music also played an important part."

Michael Emmerson, Views, News and Reviews 9-10

"I found this to be my least favourite story [of the season], though, like WARRIORS' GATE, it suffered from being just a shade too complex. Janet Fielding as the Mara-ised Tegan was little short of superb and, I must confess... I loved that snake! Unrealistic as the prop was it served its purpose as a visual means of putting across the image of a giant snake."

Nicholas Setchfield, Axos 3

"The more I think about KINDA, the more I like it. Its ideas were, on the whole, original, the acting was superb and it was well cast. However KINDA is clearly a low point of the season and so we must ask ourselves, what went wrong? Personally, I think that KINDA's plot was far too complex. It is all very well to experiment in the old Saturday evening teatime spot, but in a time-slot which is so publicised, the production team has to be more careful and the stories more relaxed.

I was even more impressed with the jungle design [than with FOUR TO DOOMSDAY], and it was only the tell-tale hints of lighting and sound which gave away that this serial was done completely in the studio. The vision after opening the box was hypnotically filmed as were the scenes in the black void — a void where there was a quiet but ever-present cacophony of noises in the background, as if something terrible was happening far away. But the best scene was the symbolic vision of time.

But sadly we have some points which marred the serial. Aris' attempts at speech came over somewhat ridiculously and why standing in a wicker box should have protected him I'll never know. The one feature cursed by all and sundry though was that wretched snake. With its balance of good and bad scenes KINDA was good, but not, like so much of this season, excellent."

Cloister Bell 2

"There is a black sheep in every season and for some reason this year's is KINDA; indeed I am writing this review because no one else can find a kind word for it.

Looking at it from a distance, I find it hard to see why anyone can dislike it so. A well-directed, steady paced thriller with a spectacular finale (well, a finale at least). The cast performed admirably in the face of a tough and complex plot. Richard Todd was in fine form and Simon Rouse performed like a master as the mad security officer. Mary Morris' Panna came across as one of the strangest persons ever to have appeared on **Doctor Who:** an eerie and haunting performance of what could have been just another gypsy woman-type role.

Overall the design of the story left a little to be desired. The jungle sounded a little hollow; the TSS looked incredibly unfunctional and gains my vote as the most unconvincing prop of the season; and the design of the base was feebly run of the mill and would have looked at home in the final season of **Blake's 7.**

The end was lost in a hurried explanation which is rapidly becoming the norm, [but] on the whole I found KINDA to be a pleasant change. Three dimensional characters held together with excellent, witty yet poignant dialogue."

Definitive Gaze 2

"I felt KINDA was an exceptionally good story, but it lacked something. I regret having to put it last in the DWAS poll, but the other stories far surpassed normal standards."

Tim Westerman, Laseron Probe 3-4

"KINDA provided Tegan with the scope to display her worth in a tapestry of eerie science fiction. For the most part the script moved at a cracking pace, and the characters and situations were never boring, mostly fascinating. Todd was particularly impressive. Nerys Hughes, in a far cry from her **Liver Birds** days, made the most of the sympathetic and dedicated scientist, and her scenes with the Doctor were quite magical. The human form Mara encountered by Tegan was vehemously spectacular, and his demonic malice gave impetus to the reputation of his kind. Janet Fielding showed her ability in her possession scenes, and this made Adrian Mills' ineffectiveness as the Mara dominated Aris all the more unfortunate. The scenes in the Mara universe were cleverly handle by her, as she struck a fine balance between terror and disbelief."

Stephen Collins, Zerinza 27

"That wretched snake rounded off a pathetic serial, despite the marvellous performance of Simon Rouse. Apart from him, the only thing worthy of praise was the set — thank goodness there was none of the clumping around of feet we were given in TIMEFLIGHT.

Cloister Bell 4

"KINDA was one of those stories which I quite enjoyed watching, but which passed by leaving no recognisable impressions. The regular cast made little progress here, but it was good to see Adric getting his come-uppance here, though it did show that Matthew can act when forced to. This is not an accusation one could make of Janet Fielding. her character is so two-dimensional that she disappears when she turns sideways. Even her performance couldn't spoil the Mara's domain — a very interesting creation, weird and unworldly, and the stark polarisation was an excellent effect, which is more than can be said of the dream sequence, which failed miserably in its attempt to be surreal. All in all this story, which was much more imaginative than FOUR TO DOOMSDAY, was only half as memorable because of the mediocre production."

Infrastructure 22

"KINDA was a change from the usual **Doctor Who** story which perhaps made it unpopular with those fans who were used to it, and it would I think have suited **Sapphire and Steel** rather better than **Doctor Who.**

TARDIS Databank 1-2

"KINDA was one of the most visually striking stories since the Hinchcliffe era. Television is a visual art, but it is a rare treat to see work of such high artistic quality.

The most obnoxious of the Mara was played superbly well by Jeffrey Stewart The character of Hindle was both complex and interesting. Simon Rouse gave an impressive performance as the pathetic split-personality — a character that would have been easy to turn into one of the best comic performances of the year. Fortunately, Mr Rouse did not go that far, but he was not afraid to push the character to the limit in dramatic terms.

This has been the most substantial story of the season so far, and if it is any indication of what is to come then Doctor may reach its all-time peak within Peter Davison's reign."

Simon Lydiard, Skaro 2/4

occurred, great numbers of cast and crew would try and disappear in search of a television.

Nevertheless Day One did begin on time; starting with the guardroom set inside the Dome. Most of these were basic, performance-orientated scenes, the only effects overhead being the phasing-in of static to shots fed to the TV eye monitors, and some focusing tricks as the Doctor and Todd open the Box of Jhana. Once these scenes had been completed the action moved to the Dome's Central Room, giving the scenic crew time to re-dress the guardroom overnight as Todd's laboratory.

The first scene to be taped in the Central Room was a part two segment, requiring shots of the guardroom to be relayed onto the TV eye monitor. This scene was done first while the guardroom set was still intact. Thereafter the Central Room scenes for all four episodes were done in story order throughout the remainder of Day One and into Day Two.

Day Two, which was a full twelve hour day as opposed to Day One's eight hours, continued the Dome interior scenes with all the material in Todd's lab, followed by commencing the recording of the many corridor scenes.

One continuity error which cropped up was Hindle pleading for someone to turn the lights back on as Todd and the Doctor make good their escape. This scene should have been done with the studio lights down, but nobody noticed when this failed to happen. It was noticed during the editing process, but John Nathan-turner elected to retain the scene, arguing the line merely amplified Hindle's growing state of madness.

Day Three marked Janet Fielding's first appearance in the KINDA studio to record her brief part four scenes in the airlock area. Thereafter production slowed down as more technical problems than had been anticipated during planning arose. It was thought the Wherever sequences would be simple to shoot. Getting the lighting right delayed start of recording on many of these scenes, and the complexity of some of the electronic effects dogged some of the others.

With ten o'clock on the final day rapidly approaching Grimwade chose to scrap or shorten some of the sequences in the Wherever. The Anatta/Anicca chess game was pruned, removing a section where Tegan slaps the faces of the two Mara images to prove she exists.

Day Three should have ended with the completion of all the scenes involving the multiple Tegans but, recognising the need for precision lining up and co-ordinating these shots, Grimwade cut his loses and arranged to have the Wherever set scheduled in to Block Two as well. The final scenes to be recorded were therefore the initial verbal exchanges between Dukkha and Tegan by the caravan.

Block Two, another three day session spanning Wednesday August 12th to Friday 14th, commenced at two o'clock with all the remaining scenes between Dukkha and a solo Tegan in the Wherever, leading up to her agreeing to be possessed by the Mara. The snake emblem transference was a combination of shots involving a caption slide and the small puppet snake.

It was thus mid-afternoon before the studio lights could be brought back up to begin work on the Deva Loka forest sets. None of the Kinda extras were engaged for Day One, so recording concentrated on those scenes not requiring them. The first set to be used was the Windchimes glade - the Windchimes themselves being carved out of corrugated perspex sheeting. All the part one Windchime scenes were recorded on Day One, save for the two sequences involving the Kinda draping Tegan with garlands of flowers and fruit. A star filter over one of the cameras provided a shimmering look to Tegan's point of view as she falls under the hypnotic influence of the chimes, while a blurred image of lights reflecting from the chimes, superimposed over a close-up of Tegan's face, showed their effect on her.

While Janet Fielding returned to Make-up for her transformation into a Mara, Peter Davison and Matthew Waterhouse moved over to the main forest clearing area for their initial encounter scene with the TSS.

This was where severe problems began to manifest themselves. The set was carpeted with a thin layer of dried leaves to hide the smooth studio floor underneath (pots of dry ice also aided the camouflage attempt). But, to their horror, the crew found that anything from the TSS machine to cameras, even camera cables, swept the leaves away as they moved over them. Multiple camera recording became a nightmare as the Vision Mixer tried to juggle shots that did not show revealed studio flooring. Added to that the Director started noticing patches of green radiance creeping into shots as the cameras picked up glows from the many TV monitors concealed around the set. Grimwade's suggestion that these should be turned off were met with violent objection by Ann Faggetter, the Floor Manager, for whom these tools were her only means of checking where the set needed raking over with more leaves. A row ensued which resulted in the Floor Manager threatening to quit, before calm was eventually restored by the Producer.

Fortunately the remaining scenes for Day One did not involve the central forest set, and a decision was made to bring in more sacks of leaves to give a thicker carpet for Days Two and Three. The remainder of Day One was thus spent recording all the Windchime scenes for parts two, three and four, followed by the tricky 'double' Tegan scenes in the Wherever. For her scenes with Aris by the Windchimes Janet Fielding abandoned the Australian accent she used for Tegan in favour of an English-sounding 'darker brown' voice.

These took time to complete as each scene with the two Tegans had to be lined up and recorded twice; a rollback and mix being actioned on each occasion to achieve the split-screen effect. Janet Fielding pre-recorded all her 'other' self's lines first. She then played out her 'original' self's performance, while listening to the pre-recorded lines through a hidden ear-piece linked to a radio receiver. After the rollback she performed as her 'other' self, this time hearing her dialogue from the previous take through the ear-piece.

Day Two concluded shooting on the Windchimes set with those sequences involving the full Kinda tribe. Among these extras were several child actors and one small baby. Once more disruption ensued when, at one point, the baby choked on a piece of apple. Giving vent to its feeling of distress, the lengthy period of crying that followed

Dreaming Together...

KINDA confused the publicists, but the public remained faithful...

JOHN NATHAN-TURNER'S active encouragement of ventures that would more widely promote **Doctor Who** led to KINDA becoming the platform for one of the most unusual products ever associated with the series.

In July 1981 the **Doctor Who** office was approached by two University lecturers, Professor John Tulloch of Macquarie University, Sydney, Australia, and Manuel Alvarado of the University of London. Both were established tutors and authors in the study field of Communications and Culture, keen to produce, in their own words, "the first attempt to chart and unpack a programme which, because of its long history.., has become a very complex and dense text". Their aim was to treat the **Doctor Who** programmes as texts, cultural artefacts which require forms of textual analysis, and to examine the shows as commodities which undergo the stages of production, circulation and consumption.

ITV (LWT region) TUESDAY 2nd FEBRUARY 1982

CB-TV CHAN. 14	EMMERDALE FARM	NEWS	THAM-ES NEWS	HELP	CROSS ROADS	REPORT-ING LON-DON	JIM DAVID-SON SHOW	DONT ROCK THE BOAT	TOP OF THE WORLD	MUCK AND BRASS (drama)	NEWS AT TEN	TEST TUBE EXPLO-SION	
5:00	5:30	6:00	6:30	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00	

BBC 1

NEWS	R OUND GRAN-GE HILL	NEWS	NATIONWIDE	TODAY	DR. WHO Kin Ep.2	QUEST-ION SPORT	TERRY & JUNE	SOLO	NEWS	PLAY FOR TODAY - LIFE AFTER DEATH		DON WILL-IAMS	
5:00	5:30	6:00	6:30	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00	

BBC 2

SKI-ING	LH AA UR RD EY L	THE WALTONS	film THE PICTURE SHOW MAN					RUSS-ELL HARTY	POT BLACK '82	ONE MAN AND HIS DOG	ARENA	N EWS	N IGHT

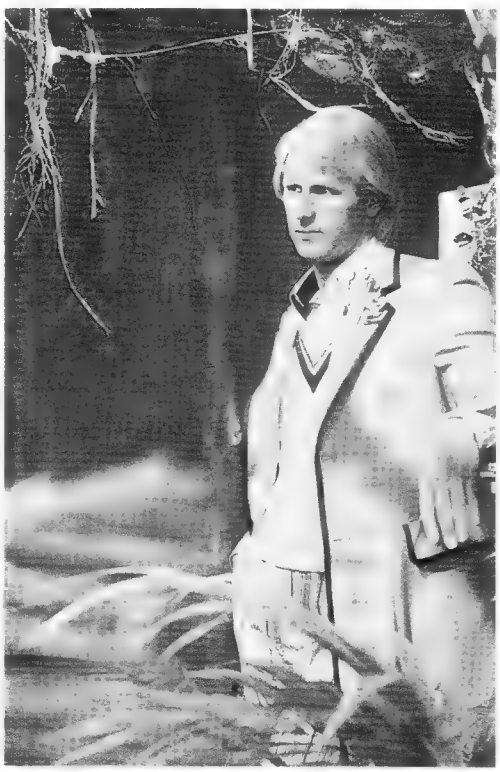
In 1983, *Doctor Who: The Unfolding Text*, the first and, to date only, serious attempt to explain and define **Doctor Who**'s power as a tool for coding and conveying texts through the mass communications medium of television. Pitched initially as a book internal only to colleges and other centres of learning, it was quickly promoted more extensively once the Publishers, Macmillan Press Ltd, were clued in by John Nathan-Turner to the potential size of the book's readership, both here and abroad.

First published towards the peak of American interest in the series, *Doctor Who: The Unfolding Text* rapidly became one of the highest selling course reference works of the Eighties. It was a significant commercial success, although each author only initially received his contractually agreed fee of £45.

The book received only a cautious and, at best, lukewarm reception from the fan press of 1983; their main criticisms centring around the heavy use of Communications theory jargon throughout the work, particularly in those chapters penned by John Tulloch.

Time has since rendered this book more highly regarded. Indeed it was a beacon of influence over the format of **IN•VISION** and to an extent its predecessor, *An Adventure in Space & Time*.

A large majority of the interviews conducted by Tulloch and Alvarado took place during and after the second studio session for KINDA. Unusually for the period the authors were allowed a totally free hand with their interviews, dynamically recording the creative differences of opinion between Christopher Bailey, Peter Grimwade and Eric Saward. The final chapter of the book thereby offers a unique insight into the production of certainly a unique **Doctor Who** serial.



The unusual nature of Kinda proved somewhat of a problem in terms of promotion. Its complex and multi-layered narrative did not conform to the standard action-adventure house-style understood by journalists. Therefore, despite the presence of a very high-powered cast, the serial was all but ignored by the Press. Minor listings entries on the eve of episode one's transmission made reference to **Liver Birds** star Nerys Hughes being in the line-up, but other than that, nothing, not even from *Radio Times*.

Yet KINDA went on to garner very respectable ratings for its two week first-run broadcast. The opening episode, in contrast to the **Doctor Who** norm, got the lowest ratings for the serial, although with 8.5 million viewers and placed 78th in the position roster, it still fulfilled BBC expectations. Tuesday's episode, part 2, recovered a million more to achieve a 9.5 million audience and a national placing of 45th in the BARB charts. The following Monday's episode three dipped back down to 8.7 million (67th) but by Tuesday 9th February the ranks had swelled again to close serial '5Y' at position 56 with 9.1 million viewers: a total which gave an average rating per episode of just under nine million.

The following year, 1983, John Nathan-Turner had to struggle to get a number of slots in the BBC1 summer schedule for a season of **Doctor Who** repeats. Due to the fairly limited ratings success of 1982's *Doctor Who and the Monsters* season he was told he could not have any more out-of-time (i.e; old) repeats. Originally granted only six repeat slots in August 1983, John Nathan-Turner quickly filled those with his prime location-based serials from Season 19, THE VISITATION and BLACK ORCHID. EARTHSHOCK had already been repeated in August 1982. When, at the last minute, four more slots were made available, the choices still available were, therefore, FOUR TO DOOMSDAY, KINDA and TIME FLIGHT. The Producer did not want to rerun CASTROVALVA as it was markedly an introductory story for Peter Davison. Faced with so narrow a remaining selection it was perhaps predictable that KINDA won, although in a curious move by BBC programme planners, the repeat run of KINDA over four consecutive nights in August 1983 occurred the week following transmission of THE VISITATION, but before the rerun of BLACK ORCHID.

Christopher Bailey declined his option to write the book, and so the novelisation of KINDA had to wait until Terrance Dicks was free to tackle it. A straightforward 126-page script to page adaptation (which bluks out its word count by referring to Nerys Hughes' character as 'Doctor Todd' at all times) appeared firstly in hardback in December 1983, and then in paperback three months later in March 1984.

further threatened already strained timetables and nerves.

The Clearing scenes, featuring the TARDIS prop, were next on the agenda. These short segments were the only ones requiring Sarah Sutton to appear as Nyssa, for which she received a one-day payment.

Suitably decked with its denser spread of leaves, taping began on the main forest set with the scene of Todd and the Doctor lost and then encountering the Trickster. Much to the dismay of Lee Cornes, Peter Grimwade decided to cut down the ensuing display of acrobatics due to the studio floor again becoming visible whenever Cornes went through his contortions.

Similar problems dogged the next set piece; the attack on the Dome and Adric's abortive attempt at defence in the TSS. Even with very tight camera angling the studio floor was an ever-present hindrance to shooting.

After several more short scenes in the forest - Karuna escorting the Doctor and Todd to meet Panna, and a part four scene of the injured Aris - the fight scene with the big Mara snake was next in line. All the Mara snake props were needed for this segment; a toy rubber snake wrestled by Aris, graduating to a CSO inlay of the puppet, and finally to the big snake operated by Peter Logan's team.

Another problem faced by Peter Grimwade, as he attempted his stock-in-trade technique of rapid intercutting between shots, was reflections cast by the 'Mirrorlon' mirrors. Despite instructions to the cast to tilt the mirrors down or away from cameras, many re-takes were necessary as the surfaces picked up reflections of studio equipment or gantry lighting. Fortunately Grimwade had anticipated the issue and arranged for of a lot of these scenes to be shot from a crane-mounted camera. The scene called for the Mara to be totally surrounded by the mirrored panels. However, in order to give one of the pedestal cameras a view of the action, it was necessary for one gap to be left.

The final recording day was Mary Morris' only appearance in the studio. While she was being made up as Panna, production centred on those scenes around the Dome exterior; Aris' arrival in part one, the Doctor and Todd's departure in part three.

The forest scenes with Panna took the recording schedule through the afternoon and well into early evening. Another incident on set involved Peter Davison slipping on a section of loose turf as he speaks with Todd and Karuna/Panna. By this time margins were so tight that a re-take was not possible.

With the forest set still lit, the final scenes to be done on it were inserts for Panna's prophesy of The Beyond. Dry ice plus a number of in-camera video effects (such a signal degradation and primary colour overloading) were used to generate the dream-like quality of these sequences. The complicated collapsing plinth effect was scheduled to be done during this segment, but with time fast running out, Grimwade decided to postpone it until last in favour of getting done all the scenes in the last set of all; Panna's cave.

The green-lit interior of the cave set looked out through the arch of the cave-mouth to a CSO cyclorama beyond. During recording of the opening prophesy scene images a Wave Machine was used to feed electronically generated swirls and pulses of colour from a fibre-optic ornament onto the cyclorama. Christopher Bailey had wanted to the prophesy scenes to be shown in black- and-white with the Doctor and Todd the only colour elements as they venture out of the cave and materialise (via rollback and mix) in The Beyond but, again, time ruled this out.

Time eventually cancelled Peter Logan's set piece with the collapsing plinth just as Mary Morris was being lined up in the CSO area. Ten o'clock arrived and the studio lights were shut down. Feeling understandably cheated Logan later circulated a letter to the Producer, via his Head of Department, arguing that more time had to be given over to setting up and executing Effects sequences; they should not be left as after-thoughts in the minds of Directors.

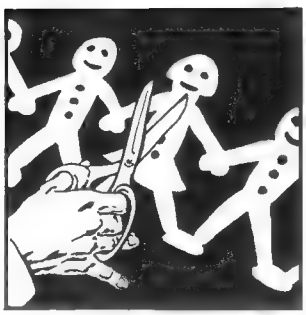
With recording complete John Nathan-Turner, Peter Davison and his wife Sandra Dickinson left on a plane for the States the next morning to attend PanoptiCon West in Oklahoma. Braving a U.S air-traffic controller's strike, Davison took his costume with him to make his first ever appearance at a major **Doctor Who** convention.

POST PRODUCTION:

The gallery only day concentrated on adding video effects that been too time costly to attempt in the studio. Quantel once more proved its dexterity when it was used to continue the zoom into a shot of Janet Fielding's face in part one, ending up with a steady, focused image within the pupil of her right eye. By contrast, Quantel was used again in part one to zoom out to infinity the image of the chess players.

Quantel's other feature, multiple frame-storing, was employed to create the host of Tegans Dukkha conjures up in part two. Separate solo shots of Tegan taken by two cameras were replicated by Dave Chapman to give five further pairs of Tegans.

A new trick by Chapman was tried out for the scene where Dukkha causes himself and Tegan to vanish. Originally done as a rollback and mix vanish to black, Chapman



CUTS:

The extra material recorded during EARTHSHOCK brought episode four up to 24 minutes 28 seconds once final editing had taken place, aligning it almost with episode three's running length of 24 minutes 17 seconds. The problems were still episode one at 31 minutes 23 seconds, and episode two at 28 minutes 55 seconds.

Listed below is the material excised from these episodes during a second editing session. This is from an article researched by JON PREDDLE and PAUL SCOONES for issue 15 of an Australian fanzine, 'TSV', originally published in 1988.

PART ONE

The opening scene was rejigged before transmission. Originally Sanders is seen to enter the Central Room before we see Hindle asleep, rather than the other way around. Then, as Sanders dismisses Hindle:

SANDERS: Oh, Mr Hindle? (HINDLE TURNS
Boo! (SANDERS LAUGHS. HINDLE LEAPS.
DR TODD GLARES AT HIM DISAPPROVINGLY
Oh, it'll do him good. He gets on my
nerves.

The first scene with the Doctor's party at the Windchimes ends with the Doctor saying, "Who built it, and what's it for?" Prior to the edit, the Doctor notices Tegan is not listening to him. He pushes through the chimes and finds Tegan staring dreamily at the glass bars:

DOCTOR: Tegan. You alright?
TEGAN: (SNAPPING OUT OF IT) What? Yes.
DOCTOR: And why build it in the middle
of nowhere?

As Sanders finishes his exercises, monitored by Todd, she asks him about the missing members of the expedition:

SANDERS: Well, well how should I know?
Perhaps they just wandered off.
Listen, take it from me, something
will turn up. It always does. That's
the point, the unexpected turns up
just when you're not expecting it.
(TODD WALKS AWAY. SANDERS WAGS A
FINGER AT HER) You remember that.
(HINDLE ENTERS, NOW SMARTLY DRESSED)
Ah yes. Thank you. Dismiss. (HE BEGINS
DRYING HIS FACE WITH A TOWEL)
HINDLE: Sir?
SANDERS: Well, what is it?
HINDLE: Sir, I wish to know, in view
of the present circumstances, what you
as Ex Com intend to do.
SANDERS: Humpf...

After the Doctor has played 'Three Blind Mice' on the Chimes, he hears Adric calling:

ADRIC: Doctor! Doctor!
DOCTOR: Now where's he got to?
ADRIC: Doctor!
DOCTOR: (TO TEGAN) Stay here. I'll be
back in a moment. (DONS HAT AND EXITS.
CLOSE-UP OF TEGAN'S MESMERISED EXPRES-
SION)

Having activated the TSS, the Doctor advises Adric not to move a muscle. Then:

DOCTOR: Well, on second thoughts...
(HE MOVES SEVERAL MUSCLES RAISING HIS
HANDS ABOVE HIS HEAD. HE GLARES AT
ADRIC).

The Doctor lectures Adric on meddling as the TSS escorts them through the forest. After Adric has replied "Yes", the Doctor goes on:

DOCTOR: When I give the word... Now!
(THEY TRY TO RUN INTO THE UNDERGROWTH.
THE TSS SPINS AND FIRES TWO MORTAR
SHELLS FROM ITS WEAPONS SYSTEM. THE
PAIR RE EMERGE, HANDS RAISED HIGH)
Still, I suppose things could be
worse.
ADRIC: Could they?
DOCTOR: It could have vaporised us on
the spot.

The prisoners arrive at the dome. An establishing shot of the Dome was deleted from the transmission prints. The action cuts back to the Doctor venturing, "We've arrived". There follows a close-up of a watching camera lens, and then the Doctor and Adric are seen on a small monochrome monitor in the Central Room. A hand presses a button on the console. Cut to Dome exterior as the hatch lowers and the pair enter the airlock.

Tegan's early scenes in the Wherever originally included a longer sequence of her walking around the 'Caravan'. Later, the

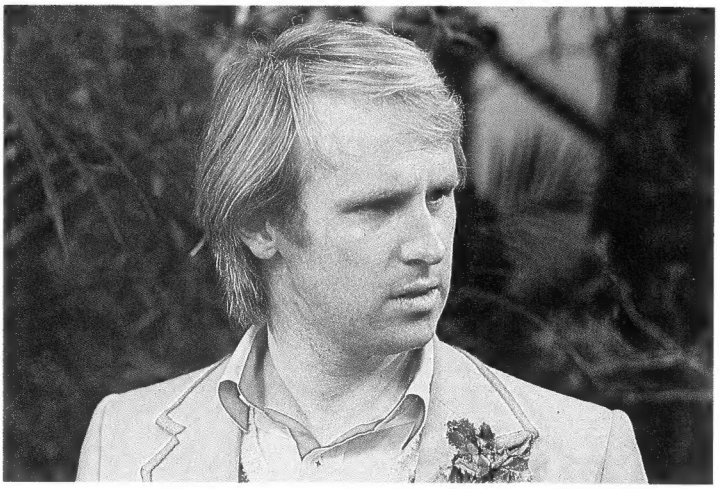
instead retaineded the images of Tegan and Dukkha on the CSO set, switching them so that they were the 'holes' on an otherwise blue screen set. He then colourised in white and amplified the faint outlines of the 'holes', and merged them into the blackness of the Wherever.

Frame store and colour generation were used to phase out the dying Mara snake and then make it vanish in a pulse of pink light. These blurred and coloured images also helped hide the wires visibly supporting the snake prop. Quantel too was employed to zoom into the picture so that the snake's head was always right at the top of the frame.

As primary editing took place it became apparent that episodes one and two were over- running by several minutes. Part three was fine, but part four was under 22 minutes in duration. Given the nature of episode three's climax it was considered impractical to graft anything from there onto part four. Instead John Nathan-Turner proposed a novel solution.

He had already booked Peter Grimwade to direct the showcase story EARTHSHOCK later in the year. Knowing that Season 19 would not be on air until 1982, Nathan-Turner proposed remounting one of the KINDA sets during EARTHSHOCK and shooting a few extra scenes of padding featuring just the Davison, Fielding, Waterhouse regulars.

This tactic was agreed. Eric Saward penned a short scene of Adric explaining about Hindle's bomb to Tegan before the Doctor turns up to tell the pair that Hindle has been dealt with. This scene was recorded first on Block One of EARTHSHOCK, using a partial reconstruction of the airlock corridor set. Edited late into part four of KINDA the scene was split into a short 37 second segment, and a longer one lasting two minutes 10 seconds.



MUSIC:

Just as the Designers had done, Peter Howell latched onto KINDA as a story with essentially three ingredients; the expeditionary team, the Kinda and the Mara. Correspondingly he divided his compositions along three lines of approach.

The Dome scenes and those outside featuring the colonists or the TSS were accompanied by a low, military beat to the tempo suggesting, perhaps, marching feet. This was especially the case with the TSS as it sets off, piloted by Adric, to attack the tribe. The Kinda, on the other hand, were represented by gentler, more lyrical themes with much use made of Pan-pipe echo and reverberation effects to suggest calm and tranquillity. Both styles of composition were actually produced on the same instrument, a 'Fairlight' synthesizer. For the attack on the Dome with Aris inside his wooden representation of the TSS, Howell composed a version of the TSS battle theme using Kinda-style orchestration.

Howell used more natural instrumentation for the Mara; a violin bow slid along a cymbal, the resulting sound then being modulated in pitch to transform it into a jarring screech.

As the Windchimes were technically instruments, Howell won agreement from Dick Mills that he should provide the musical tones. The ringing sound the travellers hear as they approach the chimes was a lift was Peter Howell's own record album of Radiophonic music, *Through a Glass Darkly*. For instances where members of the group physically touch the chimes he dubbed over modulated notes derived from pinging goblets of cut glass. A rendition of *Three Blind Mice* was one of his accomplishments.

In all Peter Howell composed nearly forty minutes of music for KINDA, which was longer than normal for a four-episode story. Due to his having been re-assigned by the time the remount on EARTHSHOCK was completed, the additional part four scenes had to be edited in without any linking or accompanying incidental music.

SPECIAL SOUND:

The TSS machine was Dick Mills' main task on KINDA. Taking note of Christopher Bailey's references to the machine 'huffing and pounding as it stamps along' he designed an effect based around hydraulic pistons pumping air compressors. Mills was also given sanction to make the noises loud to convey an impression of this machine jarring its way through an otherwise tranquil forest.

More subtle in presentation was a high pitched keening sound whenever the Kinda demonstrated their telepathic capabilities. This trebly warble was actually played back in reverse.

In keeping with Howell's screeching themes for the Mara, Mills added a Radiophonic whine to the snake as it makes its final appearance.

The studio Grams engineer was responsible for all the echoed voices heard in the Whenever, although Mills complemented this with his dubbed on Radiophonic atmospheric sounds which were likewise echoed. Library stock material was used to dub on the clock sounds heard during Panna's prophesy, and to provide all the jungle sounds heard in the forest scenes.

scene on the transmission print which begins with Tegan asking Dukkha, "Am I imagining you?" starts:

TEGAN: No.
DUKKHA: Oh yes, you will agree to being me.
TEGAN: No. Never.
DUKKHA: Just for a while.
TEGAN: No.
DUKKHA: Then you could be you again. I promise. Don't you trust me?
TEGAN : Of course not.
DUKKHA: Well why not?
TEGAN: Because I don't know what you are.
DUKKHA: Didn't I say?
TEGAN: No.
DUKKHA: Oh... (PAUSE)

PART TWO

This episode had an extra establishing scene of Sanders trundling through the forest in the TSS. The two scenes after the one where the Doctor and Adric perform the coin trick were swapped in the original version. Here Karuna's gift to Sanders of the Box of Jhana precedes Hindle's first scene with his Kinda servants.

Hindle's revelation about the plant life being everywhere closes with him gazing at a display of potted shrubs muttering, "I'm on to you, you know..."

After the guardroom scene ending on Todd's "I hope he has more than his own interests at heart", the action cuts to a shot of Adric viewing the two prisoners on a monitor in the Central Room. Nearby Hindle is being served a meal by one of his Kinda recruits. Adric turns to look at Hindle who, suddenly alarmed, snaps:

HINDLE: What? What is it? Anything to report?
ADRIC: Err... no. It's just that I thought I saw something.
HINDLE: What?
ADRIC: No. It's nothing.
HINDLE: Oh. Carry on.
ADRIC: Yes sir. (TURNS BACK TO CONSOLE) What are the Kinda really like?
HINDLE: Primitive.
ADRIC: Are they?
HINDLE: Mmm..

The scene continues with the televised, "So what exactly am I looking for?" Following on is Dukkha's re-appearance to confront the two Tegans, which begins:

DUKKHA: Have you changed you mind yet? (AN AFTERTHOUGHT) Either of them? Or, what is more to the point, have you two made friends? No? Oh dear. Things could be much more puzzling...

After Hindle has punished Adric for betraying his trust, and the Doctor has said, "...but I can't seem to get through", the scene continues:

HINDLE: (TO ADRIC) I'm not angry with you. I'm just very disappointed. Speak up (ADRIC SAYS NOTHING) I trusted you, you see. Discipline must be maintained otherwise out there gets in here. Do you see?
DOCTOR: (PUTTING UP HIS HAND) Ah, I have a...
HINDLE: Silence! (KNEELS BESIDE ADRIC) Perhaps you can help. Would you like to?
ADRIC: How?
HINDLE: Speak up.
ADRIC: Yes!
HINDLE: Good boy.

This continues, "The problem is knowing what punishment..."

A whole deleted scene featured the possessed Tegan swaying through the forest. She stops by the chimes and sees Aris approaching in the distance. He has not seen her. She drops onto her hands and knees. Grinning, she picks up some apples from the fruit the Kinda left by her earlier. She darts away and starts climbing a nearby tree.

The next cut comes after Sanders's return, following his line, "Please, can I sit down?":

HINDLE: Why?
SANDERS: My legs are tired.
TODD: What's happened to him?
SANDERS: I'm not as young as I was, you see. (TO HINDLE) May I?
HINDLE: Yes.
SANDERS: Thank you (HE SITS. THE DOCTOR LOOKS PUZZLED)

These exchanges continue until the scene ends with Hindle's, "I'll decide what's to be done" which has one extra deleted line as he turns to Todd and childishly boasts, "'Cos I say so, and it's my turn".

The final edit is from a Central Room scene just after Hindle has had the Doctor and Todd locked up with the Box of Jhana. Adric is on his knees, his arms pinned behind his back by one of the Kinda recruits. Hindle has ordered the Doctor to place the Box on the floor between him and Todd. He turns to notice Adric:

HINDLE: What are you doing here?
ADRIC: You said I...
HINDLE: What?
ADRIC: Nothing.
HINDLE: Come on. You'll miss the fun.
ADRIC: The... The guard... (HE INDICATES HE IS STILL RESTRAINED) HINDLE: Oh yes. (HE THINKS FOR A MOMENT AND THE KINDA RELEASES ADRIC. THE BOY CROSSES TO THE DESK BESIDE HINDLE) Come on. You'll miss it.

TRIVIA:

The entire story takes place within 48 hours, the length of time Nyssa is asleep, aided by the Delta-wave Augmenter. Nyssa is suffering from 'mild mental disorientation, the causes of which are never specified. Suggested causes have included a nervous breakdown brought on by recent events; after effects of (variously) the Urbankan poison, her hypnotic trance (in FOUR TO DOOMSDAY 3) and oxygen deprivation (episode 4).

Fan myth has suggested that Christopher Bailey is a pseudonym, though BBC records indicate otherwise and Bailey's BBC career dates back to a play in **Play for Today**'s **Second City First** season of 1977, which also included Philip Martin's *Gangsters*. Bailey has at various times been identified as Kate Bush (on the strength of later lyrics quoting from KINDA); and Tom Stoppard (approached by Douglas Adams to write for season 17), who has remarked on a chat show that he once used a pseudonym to write a serial about Buddhism for a TV series.

For the scene of the Box of Jhana being opened Bailey wanted the sound it emitted to be a combination of the Windchimes plus a hint of *Three Blind Mice*, as played earlier by the Doctor.

The origin of the expedition was referred to simply as 'Home World', located a couple of dozen parsecs away. Although never named as beings from Earth, Hindle does quote a line from Abide with Me; "Change and decay in all around I see".

Abbreviations used in the story include: TSS (Total Survival Suit), ILF (Intelligent Life Form), ZMI (Zone of Maximum Impact), TAD (Total Area of Devastation), Ex Comm (Expedition Commander), and Ex & Rec (Expedition and Reconnaissance). The expedition's weapons had previously appeared in the **Blake's 7** episode AFTERMATH.

Deva Loka is designated S.14, and is Sanders' fourteenth Ex & Rec. This may be the source of the planetery designation, though this would surely lead to confusion with the fourteenth Ex and Rec of Commanders Smith, Sladen, Sutton, Sulllivan (etc. etc.)...

Episode two was screened as one of the "Fifth Doctor Selected Gems" at the National Film Theatre's *Developing Art* event in October 1983.

KINDA placed 6th in the *Doctor Who Appreciation Society* season poll, 7th and last in the *Doctor Who Monthly* poll, and 4th of the season (59th overall, and 8th amongst Davisons, on 70%) in the DWB 30th Anniversary Poll.

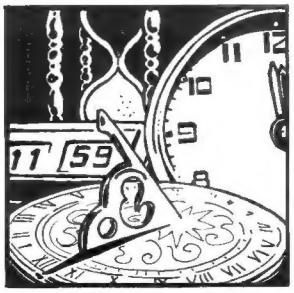
There seems to be little pattern to the effects of the Box of Jhana: Panna states that looking into the Box will drive a male insane and the Doctor later remarks that its effect cured the deranged Hindle. Sanders, having earlier been driven insane when he first opened the Box, is restored to a gentler form of sanity by the same exposure. Yet this is Sanders' third exposure to the Box: he was present when the Doctor and Todd opened it, and was apparently unaffected.

TRANSMISSION:

Third in Season 19's transmission order, KINDA was broadcast in England and Scotland on Mondays and Tuesdays, February 1st, 2nd, 8th and 9th. BBC Wales opted for Mondays and Wednesdays as its transmission slots, with a later broadcast time of 7:45 p.m instead of 6:55 (Mondays) and 7:05 (Tuesdays).

The show was broadcast in episode form, without further edits in Australia, and as a 90-minute TV movie in the United States. Holland too picked up the series for airing in January 1986 as DE KINDA.

The National Film Archive selected KINDA as an outstanding example of DOCTOR WHO production following recommendations by Manual Alvarado, and the sell-out success of the National Film Theatre's first weekend devoted to episodes from the series. The event was titled *Doctor Who, The Developing Art*, and was held over the weekend of October 29th and 30th 1983. The Archive was presented with a copy of the serial on one-inch video tape.



CONTINUITY:

When Karuna mentions that the Kinda have seven fathers, the Doctor comments that the Not-We, on the whole, have one. He seems shocked by the idea of an alternative, while Todd is merely intrigued...

The Doctor used to be able to do the coin-conjuring trick, back in THE MONSTER OF PELADON...

Tegan doesn't like ice-cream.

The sonic screwdriver is capable of producing Delta-Waves, which appear to induce healing sleep.

Both Nyssa and Adric know how to play draughts. Adric is the better player, at least while Nyssa's ill.

The Doctor mentions K•9 to Adric in episode one. This is to be the last mention of the dog for some time...

The Doctor has heard legends of the Mara, presumably on other worlds, and knows from them that it cannot stand the sight of its own reflection. He refers to the Mara as if it were a species, not the individual suggested by SNAKEDANCE.

Continued on page 4...

KINDA

Series 19, Story 3
Serial 118, Code 5Y
Episodes 568-571

Cast:

The Doctor [1-4]	Peter Davison
Tegan [1-4]	Janet Fielding
Nyssa [1,4][1]	Sarah Sutton
Adric [1-4]	Matthew Waterhouse
Todd [1-4]	Nerys Hughes
Hindle [1-4]	Simon Rouse
Sanders [1-4]	Richard Todd
Aris [1-4]	Adrian Mills
Dukkha [1-2]	Jeffrey Stewart
Anatta [1]	Anna Wing
Anicca [1]	Roger Milner
Panna [2-4]	Mary Morris
Karuna [2-4]	Sarah Prince

Small & Non-speaking:

Kinda Hostages [1-4][2] Barney Lawrence, Michael Mungarven

Kinda [1-4][3] Adrienne Lawrence, Tobina Mahon Brown, Ray Hatfield, Ann Lee, Stephen Whyment, Timothy Oldroyd, Robert Appelby, Gail Griffin, David Cole, Richard Reid, Charlie Gray, Chris Bradshaw, Harry Payne (or Paine), Jerry Judge, Glen Murphy, Laurence Ferdinand, Graham Cole, Rosalind Kendal (or Kendall), Ian Ellis, Paul Heasman, Paul Baden (or Baydon)

Kinda Children[3] Camilla Lawrence, Kiki Lawrence, Jonathan Miller, Alistair Wilkins

Chaperones for Children Barney Lawrence, Mrs Elsie Aedo

Walk-On Jonathan Evans[3]

Mara Snake [4] Stephen Calcutt[4]

[1] Studio of 13th August only
[2] Studios of 29th-31st July only, charged to ep. 1
[3] Studios of 12th-14th April only, charged to ep.3
[4] Charged to episode 3, but not in ep. 3

Crew:

Title Music by	Ron Grainer and the BBC Radiophonic Workshop
Realised by	Peter Howell of the BBC Radiophonic Workshop
Incidental Music	Peter Howell
Special Sound	Dick Mills
Production Assistants	Sue Plumb, Rosemary Parsons
Production Manager	Ann Faggetter
Assistant Floor Manager	Val McCrimmon
Floor Assistant	Charles Beeson
Studio Lighting	Mike Jefferies
Technical Manager	David Hare
Studio Sound	Alan Machin
Grams Operator	Gordon Phillipson[5], Andy Stacey[6]
Video Effects	Dave Chapman
Vision Mixer	Carol Johnson[5], James Gould[6]
Crew	11
Senior Cameraman	Alec Wheal
Costume Designer	Barbara Kidd
Make-Up Artist	Suzan Broad
Make-Up Assistants	Caroline O'Neill, Joanna Nettleton, Lisa Pickering, Jennifer Boost, Petrona Wilson[6]
Dressers	Jean Clark, Sheila Price, Leslie Hallam, Mark Connolly, Spencer Dickson, Janice Booth[6], Mark Creed[6]
Visual Effects Designer	Peter Logan
Title Sequence	Sid Sutton
Graphic Designer	Ian Hewitt
Property Buyer	Chris Faraday
Show Working Supervisor	Chick Hetherington[5], Mike Jennings[6]
Design Assistant	Martin Methven
Designer	Malcolm Thornton
Production Secretaries	Jane Judge, Fiona Duncan
Production Associate	Angela Smith
Writer	Christopher H. Bidmead
Script Editor	Eric Saward
Creator of Nyssa ©	Johnny Byrne
Producer	John Nathan-Turner
Director	Peter Grimwade

[5] Studio of 29th-31st July
[6] Studio of 12th-14th August

Programme Numbers:

Part 1:	50/LDL/D202L/72/X
Part 2:	50/LDL/D203F/72/X
Part 3:	50/LDL/D204A/71/X
Part 4:	50/LDL/D205T/73/X

Enterprises Programme:

AEEL130T

Recording:

Studio 1: 29th-31st July 1981,TC8
Studio 2: 12th-14th August 1981, TC?

Transmission:

Part 1:1st February 1982, 6.55pm BBC1 (24'50", 18. .)
Part 2:2nd February 1982, 7.05pm BBC1 (24'58", 19.04.27-19.29.25)
Part 3:8th February 1982, 6.55pm BBC1 (24'17", 18. .)
Part 4:9th February 1982, 9.05pm BBC1 (24'28", 19.05.)

Repeated:

Part 1:	22nd August 1983, BBC1
Part 2:	23rd August 1983, BBC1
Part 3:	24th August 1983, BBC1
Part 4:	25th August 1983, BBC1

Audience, Position:

Part 1:	8.5m, 78th
Part 2:	9.5m, 45th
Part 3:	8.7m, 67th
Part 4:	9.1m, 56th

"And now the Mara turns the wheel of life... it ends as it begins...

Books

ACHEBE, Chinua: *Things Fall Apart* (1958)
BARNES, Julian: *Flaubert's Parrot* (1984)
BRECHT, Bertolt: *Little Treasures on the Theatre* (1949)
BRONTË, Emily: *Wuthering Heights* (1847)
CONRAD, Joseph: *Heart of Darkness* (1902)
DICKS, Terrance: *Doctor Who - Kinda* (1983)
ELIOT, TS: *The Waste Land* (1922), *Journey of the Magi* (1927), *East Coker* (1940)
KAGAN, Janet: *Star Trek - Uhura's Song* (1985)
KUNDERA, Milan: *The Unbearable Lightness of Being* (1984)
LE GUIN, Ursula K: *The Word for World is Forest* (1968)
MILNE, AA: *Winnie the Pooh*
MILTON, John: *Paradise Lost* (1667)
MORE, Thomas: *Utopia* (1516)
NATHAN-TURNER, John: *Doctor Who - The Companions* (1986)
NIETZSCHE, Friedrich: *Thus Spoke Zarathustra* (1885)
TULLOCH, John & ALVERADO, Manuel: *Doctor Who - The Unfolding Text* (1983)
YEATS, WB: *Michael Robartes and the Dancer* (1921)

Magazines

Aggedor 2 (1982, Martin Wiggins on KINDA, Conrad and psychoanalysis).
Axos 3 (1982, review)
APC Net 4 (1984, Paul Powell notes a sexual connotation in Dukkha's desire for Tegan's body).
Capitol 2-3 (1984, Miles Booy comments on pain as a leit-motif; notes Tibetan concepts, where the snake is individualism).
Celestial Farmyard 2 (1989, Gary Phillips notes that Sanders may be aware of Hindle's condition, and that the Homeworld society is sexist).
Celestial Farmyard 3 (1989, Mary McLean details cuts to the story)
Cloister Bell 2 (1982, review)
Cloister Bell 4 (1982, negative review)
Cloister Bell 5 (1983, Mathew Prince considers Buddhist Influences)
Cygnus Alpha 11 (1984, Jonathan Wessex conects the Mara to the Norse Midgard Serpent; it feeds off fear. He criticises the conclusion. Pam Baddeley notes Tegan's recent traumas).
Definitive Gaze 2 (1982, review)
DWAS Plotline - Kinda (1986)
DWAS Programme Details (1982, David Howe on interpretations).
DWB 57 (1988, Eric Saward interviewed re: rewrites).
DWB 61 (1988, Paul Cornell notes that this is a base under siege from its crew's own fears).
Doctor Who Magazine 62 (1982, KINDA preview).
Doctor Who Magazine 64 (1982, KINDA review).
Doctor Who Magazine 104 (1985, Richard Marson suggests that Tegan's glance at the encircled Mara was a set-up for SNAKEDANCE).
Doctor Who Magazine 109 (1986, Patrick Mulkern suggests that Hindle suffers from an oedipus complex).
Doctor Who Magazine 122 (1987, Patrick Mulkern comments on cuts).
Doctor Who Magazine 127 (1987, Christopher Bidmead was responsible for initial commission).
Dynatrope 5 (1984, Alec Charles suggests an influence from *As You Like It;* notes that the Doctor is flawed and therefore cannot destroy the Mara or remain in paradise).
Files Magazine - The Davison Years Part 1 (1987, John Peel notes biiblical references)
Five Hundred Eyes 3 (1988, Ian Levy notes that schizophrenia is often 'rationalised' as external posession).
Frontier Worlds 18 *(1984, Andrew Martin compares Trickster to the Doctor).*
The Highlander 1 (1985, Peter Anghelides notes that Todd is more a kindred spirit than a lover for the Doctor).
Infrastructure 22 (1982, review)
Kinda 2 (1984, Colm Hackett suggests that the missing crew members appear in Tegan's dream, that the 'caravan' is an inversion of the TARDIS interior; he notes that Nyssa, the TARDIS and the sonic screwdriver are all technological and omitted, and that Todd is an amoral scientist, treating the Kinda as specimens).
Kinda 3 (1984, Martin Wiggins notes that Adric is a child trying to leave his childishness behind, and will not therefore play with Hindle.)
Laseron Probe 3-4 (1982, review)
The Master Tape 3 (1987, Mark Gillespie notes that Hindle's mania produces a fantasy world where he is king).
Mawdryn 4 (1984, Paul Powell comments on the meanings of Anicca and Anatta).
Mandragora Helix (1984, Gareth Lonnen notes Hebrew meanings).
Mondas 2 (1984, Justin Richards comments that the plots are resolved in the wrong order).
Neutron Flow 1 (1984, notes the removal of the sonic screwdriver from the story).
Opera of Doom 1 (1985, Peter Grimwade interview; he found it difficult to externalise an internalised drama, and felt it fell into clear episodes).
Paradise Lost 2 (1984, David Tanner notes that the stopped clocks represents the Kinda/Mara impasse).
Perigosto Stick 1 (1991, Nick Pegg comments on similarities to Conrad's *Heart of Darkness,* and on padding; Martin Wood notes pop video influences).
Second Dimension 4/2 (1991, Simon Horton analyses meanings; he notes the frequency of parallels, and confusion over the missing crew's fates. Sanders comments on Hindle's bad dreams; the windchimes and the Delta Wave augmentor both cause sleep).
Second Dimension 4/4 (1991, Korvin Mobberley criticises the TSS's herding of the Doctor and Adric to the Dome).
Shada 11 (1982, notes that the Box of Jhana does 'mend people').
Skaro 2/4 (1982, review)
Skaro 2/5 (1992, Paul Cornell quotes KINDA as part of his definitive **Who**).
Spectrox 6 (1988, Martin Wood comments that Hindle's insanity is less effective because we have never seen him sane).
Steel Sky 4 (1982, Stephen Crooks on Biblical references — one of the 'most perceptive early articles'.)
Stock Footage 2 (1984, Justin Richards analyses the scene-setting in the opening scene).
Symbiotic Nuclei 1 (1985, Keith Topping notes that Annicca and Annatta reflect the intellectual gulf between Tegan and her companions, and that Hindle is a paranoid schizophrenic).
TARDIS DataBank 1-2 (1982, review)
TARDIS Special (1983, David Saunders notes that Hindle is a refreshing change from the usual megalomaniac). *TMOV-Zine 16* (1990, Dean King notes that the 'caravan' represents the TARDIS, and notes colonial parallels).
TV Zone 13 (1990, Glen Wallace comments on cuts).
VNR 9-10 (1982, review)
VNR 16 (1984, Alex Fox compares the wheel of time to Hindu concepts).
Zerinza 27 (1982, review).

Theatre

A Christmas Carol (Dickens, from novel)
Equus (Shaffer)
Julius Caesar (Shakespeare, c.1599)
Hamlet (Shakespeare, c.1601)
King Lear (Shakespeare, c.1605)
Macbeth (Shakespeare, c.1606)
Peter Pan (Barrie)
The Tempest (Shakespeare, c.1611)
Two into One
Under Milk Wood (Thomas)
The Winslow Boy

Cinema

Angel Heart
The Dam Busters
For Them that Trespass
The Hasty Heart
Squaring the Circle
Star Wars
Thief of Bagdad
Vaudeville
The Yangste Incident

Radio

The Wow Show

Television

A for Andromeda (BBC 1961)
The Andromeda Breakthrough (BBC 1962)
The Bill (Thames 1984-...)
The Black Adder etc (BBC 1983-89)
Blake's 7 (BBC 1978-81)
The District Nurse (BBC 1984-6)
Doctor Who (BBC 1963-89)
EastEnders (BBC 1985-...)
Grange Hill (BBC 1978-...)
The Hitch-Hiker's Guide to the Galaxy (BBC 1981; BBC Radio 1978-80)
How Green Was My Valley (BBC)
Jenny's War (US 1984)
The Liver Birds (BBC 1969-78)
The Moon Stallion (BBC 1978)
Murder She Wrote (CBs 1984-...)
Play for Today (BBC)
Play for Today: Second City Firsts (BBC)
Sink or Swim (BBC 1980-82)
Star Trek (Desilu/Norway 1966-69)
Star Trek: the Next Generation (Paramount 1987-94)
That's Life (BBC 1971-94)
The X-Files (1993-...)
The Young Ones (BBC 1982-4)
Z-Cars (BBC 1962-78)

Doctor Who

Black Orchid
The Brain of Morbius
Castrovalva
The Caves of Androzani
The Crusade
City of Death
The Deadly Assassin
Destiny of the Daleks
Doctor Who and the Silurians
Earthshock
Enlightenment
Four to Doomsday
Frontier in Space
Full Circle
Genesis of the Daleks
The Green Death
Invasion of the Dinosaurs
The Leisure Hive
Logopolis
The Keeper of Traken
Kinda
Meglos
Planet of the Spiders
Pyramids of Mars
Resurrection of the Daleks
Snakedance
State of Decay
The Sun Makers
Timeflight
The Visitation
Warriors' Gate

Music

'Abide with Me'
The Dreaming (Kate Bush)
The Corridor of Eternity

Next Episode:

THE VISITATION

On location in the 17th Century
On film at Pudding Lane
and
In the Studio with Allen Road